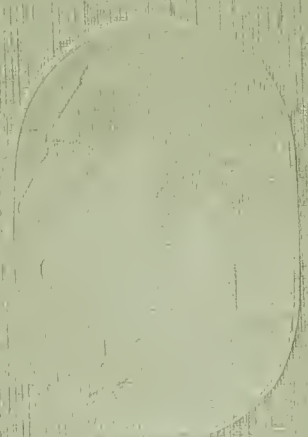


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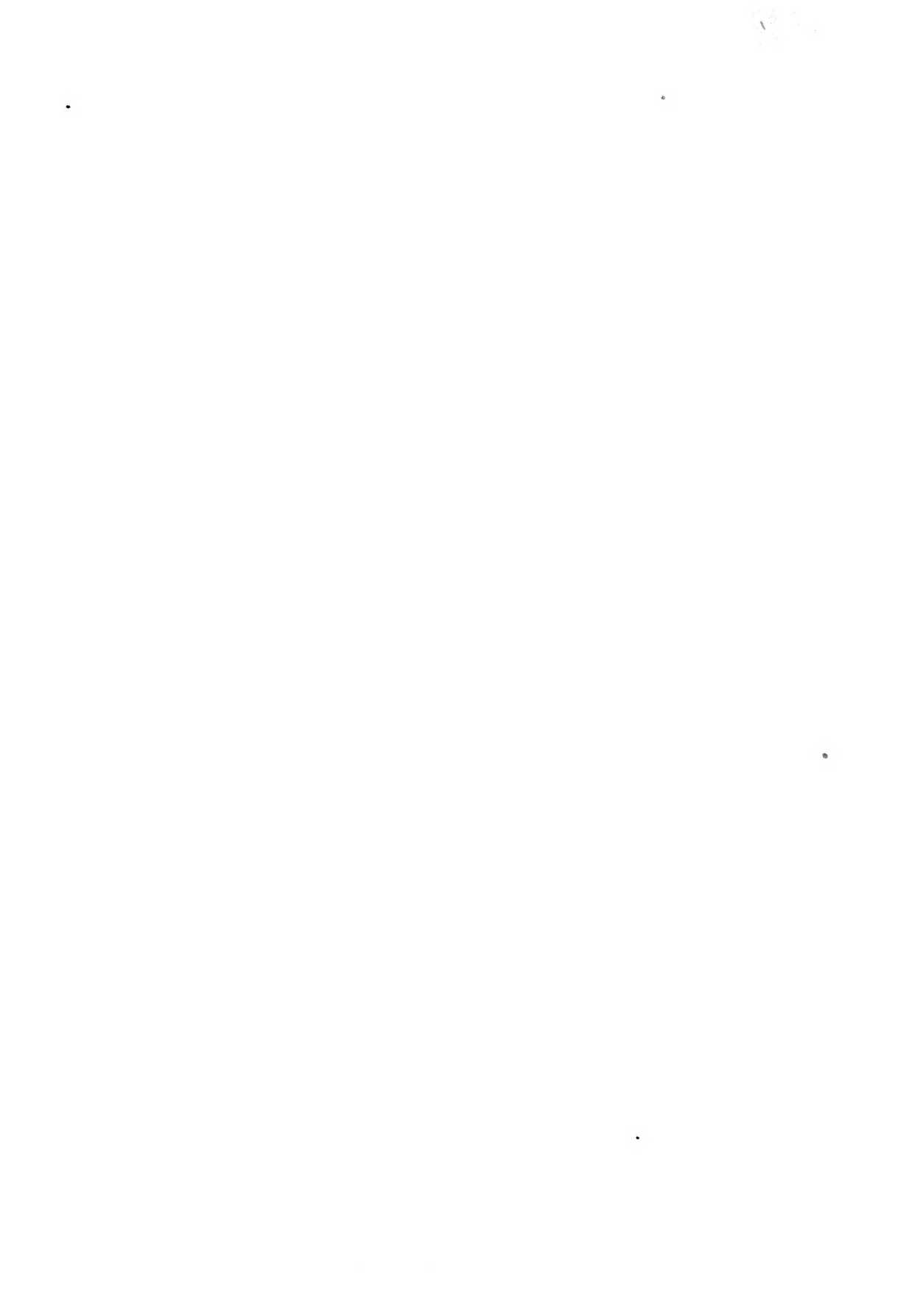


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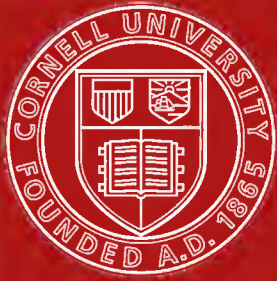




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PORTRAIT MEDALS OF ITALIAN
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Hans Memling

Antwerp : Royal Museum

NICCOLÒ DI FORZORE SPINELLI

PORTRAIT MEDALS
OF ITALIAN ARTISTS OF THE
RENAISSANCE. ILLUSTRATED
AND DESCRIBED, WITH AN IN-
TRODUCTORY ESSAY ON THE
ITALIAN MEDAL, BY G. F. HILL



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TO THE MEMORY OF
MAX ROSENHEIM

PREFACE

THIS book gives a description, in more or less chronological order, of between sixty and seventy contemporary medals with portraits of Italian artists of the Renaissance. They are chosen solely with an iconographic intention; the question whether they are good or bad examples of the art of the medallist is but secondary. They often represent our only opportunity of knowing what the features of the persons in question were like; within their limitations, which are discussed in the introduction, they are usually the most trustworthy documents.

The introduction deals generally—some may think, too generally—with the Italian portrait medal of the fifteenth and sixteenth centuries in its relation to the culture of the Renaissance, touching incidentally on its genesis and development, though without in any way attempting to write a history of the subject. For such a history the reader may be referred to Fabriczy's book, *Italian Medals*, which is accessible in an English translation (1904) by Mrs. Hamilton. Finally, the introduction discusses the value of medals as evidence for portraiture. In addition to the actual medals, a certain number of supplementary illustrations are introduced; these will be welcome to those who find objects so small as medals usually are a trial to their patience. But my business is primarily to publish the medals; comparison with other portraits may be left to more competent critics. The frontispiece, for the insertion of which it is difficult to find a logical excuse, may perhaps be defended as giving the painters their revenge on the medallists. The beautiful por-

trait in the Uffizi of a young man holding a medal of Cosimo Vecchio might have been included on the same ground. Recently M. de Foville has sought to identify him with Cristoforo Geremia. The identification depends on the theory that Cristoforo made the medal of Cosimo which the young man is represented as holding; and that theory, due to M. De la Tour, is at present, for all its attractiveness, not quite proven.

Those who are familiar with the standard works on Italian medals will notice certain omissions from this volume. Some I have passed over, because I have been quite unable to trace a specimen, and because the descriptions available do not allow one to ascribe the medal to a definite date. This applies to the medals of Battista Franco and Giovanni Battista Lonati. Others I have omitted because the persons seem to have been, if architects, yet rather engineers or men of science than artists: such are Giannello della Torre, Andrea Tettori (nothing seems to be known about him, but the reverse of his medal suggests that he was a bridge-builder), and Camillo Agrippa (he may have drawn the pictures for his book on the *Scientia d'Arme*, but if that is his only title to be called an artist, he may be left in peace). I may also mention here the medal of Giovanni Peruzzo Bartolelli of Fano, of which the only known specimen was published by Castellani (*Rivista Italiana di Numismatica* for 1910); this man was an obscure sculptor and miniator, and should have been included, but has escaped—perhaps *sola mea socordia*. Lorenzo Cigliamocchi, although Milanesi's attribution to him of his own portrait is not wholly absurd, has not been given the benefit of the doubt; and the Antonio Marescotti whose portrait appears on a medal is probably not the medallist of that name but some relation. No one, I suppose, will expect to find here the portrait of the royal amateur, René d'Anjou. There are two little medals, signed v·f·, of Paolo Farinata and Properzia de' Rossi, but it is doubtful whether either of them is as early even as the time of Farinata, and they are in any case wretched productions. With other medals omitted,

such as those of Primaticcio and Francia, I have dealt in the introduction. Finally, lest any one should miss a medal of Leonardo da Vinci, which has found its way into at least one publication as a work of the sixteenth century, it should be said that it bears the date 1667. To make up for these omissions, I may be excused for having allowed two ladies, Lavinia Fontana and Artemisia Gentileschi, to make their way into this gallery after the closing time of 1600. If the reader finds a disproportionate amount of space accorded to comparatively obscure artists, he must pardon it, on the ground that the information given is more difficult to obtain than in the case of better known persons, so that it seems as well to put it upon record here for what it is worth.

The acknowledgments which must now be made seem long out of all proportion to a book of such slight dimensions and small importance as this; but the process of obtaining casts of the rarer medals has laid me under a heavy obligation to many, which must not pass unnoticed.

Apart from a general acknowledgment to the authorities of the various public museums from which examples have been drawn, as will be seen from the notes attached to the descriptions, I must make particularly grateful mention of M. Gustave Dreyfus, M. J. de Foville, Commendatore Francesco Gnechi, Mr. T. W. Greene, Dr. Georg Habich, Mr. H. P. Horne, M. René Jean, Ritter August von Loehr, Mr. H. P. Mitchell, Mr. Henry Oppenheimer, Count Nicolò Papadopoli, Dr. Kurt Regling and Mr. Maurice Rosenheim. It is also necessary to say that the book would probably never have seen the light but for the sympathy and encouragement of Dr. Emil Steinmann, who urged me to work up the raw material which I showed him, and has throughout given me the most valuable assistance and advice.

I have restricted the bibliographical notes severely, and have omitted those general sources of information to which the student of the history of art naturally turns. Foremost among these is the great *Lexikon* edited by Prof. Ulrich

Thieme, of which I have been able to use the first five volumes; but the editor, with his well-known courtesy, has placed me under a further obligation by supplying references to the literature on Giovanni Battista della Croce and Andrea Fosco. The works of A. Armand (*Les Médailleurs Italiens*, 1883-1887), of J. Friedländer (*Die italienischen Schaumünzen des fünfzehnten Jahrhunderts*, 1882) and of C. von Fabriczy (*Italian Medals*, English transl. by Mrs. Hamilton, 1904) have naturally been always at my side; to Heiss's overloaded volumes, which seldom add anything relevant, except illustrations, to the work of his predecessors, less acknowledgment is due.

G. F. H.

1912

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(Antwerp: Royal Museum.)

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INTRODUCTION

INTRODUCTION

THE ITALIAN MEDAL

Ὀῦτος ἐκεῖνος.—Aristotle.

A FRIEND, who is distinguished no less by his skill as an artist than by his fine discernment as a collector and critic, once explained to me his reason for not collecting Italian medals. Real artistic quality, he felt, is not to be found in the rank and file of medallists, and the leaders who may lay claim to such quality are very few.

Now that, if it is true, and it is true to a certain degree, is a very good reason why a private collector, who gathers together the things which please his artistic sense, should abstain from "making a series" of medals. But let us look into the statement a little more closely. It is easy for one whose chief recreation is the study—though not the collecting—of Italian medals to over-estimate their interest; but nevertheless a question forces itself to the front: is that denial of artistic quality to all but a few leading masters more justified in the case of Italian medals than elsewhere in Italian plastic art? Is there not a tendency indiscriminately to over-value any relic of quattrocento sculpture, because it is Italian and early? To ask this question is not to deny the undoubted charm which the mere atmosphere of the fifteenth century in Italy communicates to even the most journeyman work. But compare the vast mass of such art with the remains of Greek sculpture, and how immeasurably far behind the Italian is left! how often he mistakes rant for emotion, brutality for force, eccentricity for originality! That is all due to the lack of intellectual definition, which is the soul of sculpture, and which the Greek demanded

above all things in plastic art. Now the defects of Italian sculpture are reflected in Italian medals; it would be stupid to be blind to that fact, or to claim that they rank higher than Italian statuary or relief. What it is necessary to recognize is that the comparative rarity of works of sculpture, relatively to the large numbers of medals extant, is liable to make us estimate the larger works more favourably than we should if they had more competitors in their own line. But it is perhaps idle to spend ink and paper on comparisons of this sort. After all, there remain the great achievements. There remain such portraits as Pisanello's Sigismondo and Novello Malatesta and Don Inigo d'Avalos, as Enzola's Costanzo Sforza, as the Florentine heads of Filippo and Nonina Strozzi, or that nameless Mantuan's bust of Giulia Astallia. There remain such compositions as Pisanello's great eagle, majestic against the sky, with lesser birds of prey waiting on his pleasure; or his young King Alfonso hurling himself upon the boar, the slight but athletic frame showing up vividly against the bristly mass of the monster into whom he is about to plunge his weapon; or, on the medal of Cecilia Gonzaga, Innocence sitting dreaming in the moonlight, with the tamed unicorn by her side; or the Castle of Rimini, as Pasti shows it, and as no sculptor could better it, on his medal of Sigismondo. It is true that, after Pisanello and the great time, there are not many compositions which thrill one to a degree even remotely approaching the effect of that figure of Innocence. Indeed, the critic was not far out who declared it to be the most beautiful composition of all that he had seen; nor could that other painter-critic, who made it the frontispiece, nay, the only illustration, to his book on the science of picture-making, have chosen more happily. A medal, to show painters how to paint! If the medallist's art justifies itself thus, it is because even in its small circumference—perhaps the more clearly because of its limited space—the medal can show all the qualities that really matter in great art, all that make for real largeness of style, the qualities of clarity, of reserve, of poised mass and harmony of line,

as well as the nobility of idea which after all is the essence of the whole thing.

So much for the question of what may be called pure artistic value—which is a term I use only for convenience, knowing well that I shall not be misunderstood to mean that art can have any value apart from intellectual or spiritual content. But there is another aspect of the Italian medal in which its importance, though perhaps not commonly recognized, is indisputable. It has been said by Cornelius von Fabriczy that the medallic art may be regarded as *par excellence* the art of the Renaissance. The medal served exactly that purpose which was nearest to the heart of the Italian of that period; and that was the expression of his *virtù*, the glorification of his personality. It is a coincidence in which the Italian would have delighted, that the word “character,” which comes nearest to the sense of *virtù*, was used by the Greeks in the sense of the design on a coin. But I need not dwell longer on what Fabriczy has put so much better than I can put it.¹ Be it noted, too, that the opinion which he expresses was not reached hastily, but was the ripe fruit of a life-long study of Italian sculpture as a whole.

The Italian medal, then, is a highly significant reflection of the Italian character. Let us consider for a moment, and we shall see how conveniently it fitted into the frame of mind of the average cultured Italian of the Renaissance. The desire to see one's own portrait is of course the same all the world over; there is nothing peculiarly Italian in that. The reason why the art was first developed in Italy is to be found in its relation to antiquity. The influence of antiquity on Italian art is a subject on which it is difficult to be just. It is easy to protest against the notion that the Italians sought to “revive” or “imitate” the antique. It is easy also, or at any rate fascinating to the investigator, to trace back Renaissance *motifs* to classical originals. But in making that protest one is liable to take refuge in generalities, saying that those

¹ In the Introduction (pp. 15 f.) to his *Italian Medals* (London, 1904).

Italians are most antique in spirit who show least sign of imitating antiquity; which may be true, but does not take us far. And, on the other hand, in tracking classical sources, one divines no more of the spirit of the work of art, than does the commentator who assigns each phrase of Tennyson to its origin in Catullus or Vergil. But if we are looking at the artistic product of the Italians not as works of art, but simply to see what light it throws on Italian character, then those relations with other, older arts acquire historical and ethical significance. Italian art, so far as it is good, is, as art, for all time; but Italian art, good, bad, or indifferent, is also significant for the historian of Italy. The "white radiance" is the same for eternity; but it is to the colours that stain it that the student of national character has to devote his attention. From this point of view a thing of comparatively small artistic value often attains historical significance; and such a thing is the relation of the Italian medal to the antique.

I have discussed the subject elsewhere,¹ but may perhaps be forgiven for repeating myself here to a certain extent. Of all objects of antiquity, the commonest, if we except potsherds, are most probably coins. In Italy coins of the Roman Empire are found in enormous quantities, and since these bear the portraits of the Emperors and members of their families, it is and always has been an easy thing for any one with average intelligence to become familiar with the features of the rulers of ancient Rome. Even the average educated Englishman still retains a curiosity about the portraits of the "twelve Caesars," or Emperors like Constantine of whom he has heard. How much more keen must have been the appeal of these portraits to those of the Italians themselves who had any sort of historic sense! Even before the time of Petrarch and Cola di Rienzo there may have been antiquaries, unknown to fame, who regarded these tiny remains of the ancient glory of Rome with respect, if not enthusiasm. Of Petrarch we know that he collected coins and gems,

¹ *Burlington Magazine*, Feb. 1911, pp. 259-268.

getting them from vine-dressers, who used to bring them to him in Rome. We know also that in 1355 he took advantage of an audience with the Emperor Charles IV at Mantua, to show him coins of the ancient Emperors and improve the occasion with a moral discourse. The scholar Cyriac of Ancona, again, in 1433, when Sigismund was on his way to be crowned at Rome, went to meet him at Siena, and showing him a gold coin of Trajan pleaded with him for a crusade against the Turks. We may guess that it was one of the coins commemorating Trajan's Parthian victories. But perhaps the most characteristic things are those which are recorded of Alfonso the Magnanimous, King of Naples, the patron of Pisanello. Beccadelli tells us that he collected the coins of the famous emperors, and of Julius Caesar above all others, acquiring them from all parts of Italy, and preserving them with almost religious care in an ivory cabinet. Since, he used to say, no other portraits of these men any longer existed, he took a marvellous delight in them, and was in a manner inflamed by them with a passion for virtue and glory. At Puteoli he acquired a gold coin of Nero on which the emperor claims to have closed the temple of Janus, by establishing peace throughout the world; and Aeneas Sylvius records that Alfonso condemned this arrogation by the Roman emperor of a glory to which he had no right. It is always the ethical point of view that interests the collector of this period; appreciation of the artistic quality of the objects which they collected was even rarer than it is now among collectors. But even the ethical point of view has its merits. One cannot imagine a collector of Roman gold coins at the present day moralizing on the wickedness of Nero before he considers whether the specimen he has acquired is a rare or common variety.

To bring the great men of the past vividly before their eyes was, then, the object of the collectors of the early Renaissance, as it was, for a modern instance, the object of Goethe. And the next step was obvious—to follow the example of the great men of antiquity, and have your portrait

put upon a coin. But here was a difficulty: at the beginning of the fifteenth century the coins were small things, affording little scope for portraiture. It is true that Frederick II, in the thirteenth century, had made a spirited attempt to revive portraiture on his gold coinage in the old Roman style; but this had remained almost without effect. Its barrenness was probably due to the fact that the craftsmen who engraved the dies were bound by traditions which made it difficult to induce them to adopt any improvement. So the mediaeval tradition of the flat coinage with merely ornamental or heraldic designs remained in force. And the princes satisfied their vanity, or let us call it their passion for imitating the great men of antiquity, by adopting the medal. It is not a little significant that the Florentine medallist Niccolò di Forzore Spinelli, in Memlinc's portrait which appears as the frontispiece to this book, is represented holding a coin of Nero. In 1446 Flavio Biondo wrote to Leonello d'Este, congratulating him on having placed his portrait and name on coins after the fashion of the Roman Emperors. He was referring, as a matter of fact, not to coins—for none of Leonello's coins bear his portrait—but to medals. One may smile a little to think of this comparison of the private medals, made to please the ruler of a petty Italian marquisate, with the imperial world-currency of the Roman Empire. But contempt turns to admiration when one realizes that these medals are the work of one of the most perfect artists, in his sphere, that Italy produced.

About eight years before Flavio Biondo wrote, Pisanello made his first medal, and a new art sprang into existence. For the anticipations of his work are indeed anticipations, and not the real thing. They are, it is true, of very great interest, illustrating just those tendencies of which I have spoken, to evoke the spirit of antiquity, and to try to rank oneself with the ancients in style of portraiture at least. We have the medallions of Constantine and Heraclius, mediaeval attempts, probably of northern origin, to represent the champions of the Christian faith—not humble martyrs, be

it understood, but Roman Emperors. It was Christian antiquity, not as Christian, but rather as Roman, that seems to have interested the person who ordered those medals. We have, on the other hand, the contemporary portraits of the two Carrara, Francesco the Elder and Francesco the Younger, made in 1390, probably in Venice or Padua. The former are goldsmith's work, cast and chased; the latter are struck from dies, the work of coin-engravers, strongly influenced, as regards the handling of the portraits, by Roman coins. Neither form of medal had in it the possibility of development. Another generation was to pass before Antonio Pisano of Verona had his great idea.

It seems to have been suggested to him by the visit to Italy in 1438 of the Emperor John VIII Palaeologus. Pisanello was at Ferrara at the time when the Emperor arrived—a picturesque figure which left its mark on many an artist's work: "wearing a Greek dress of Damascus brocade, very rich, with a Greek bonnet, on the point of which was a very fine jewel: a very handsome man with a beard worn in the Greek fashion."¹ John was the living representative of the mighty tradition of the Roman Empire. He was more representative of it than were the Roman Emperors of the West, seeing that the seat of Empire in Constantinople had been occupied by Emperors continuously from the time of Constantine; whereas in Rome, since the end of the fifth century, Roman Emperors had been conspicuous by their absence. Pisanello may have seen some of the ancient Roman medallions, like that sumptuous gold piece of Justinian the Great, on which the Emperor rides forth accompanied by the Goddess of Victory. Or he may have seen the mediaeval medallion of Constantine, with its striking equestrian figure. It seems certain that when he composed the medal of Palaeologus he was consciously continuing the long series of Roman Imperial medallions. The irony of it all perhaps he did not see: the noblest of all these

¹ Vespasiano da Bisticci, *Vita di Eugenio IV Papa*, c. xiv.

medallions was made for a weak and ineffectual, if picturesque, sovereign, who rides not forth to victory, but ambles peaceably along the road, past the wayside cross, the symbol of that faith which under his successor was to be driven from its imperial throne by the advancing forces of Islam. Pisanello's medal of Palaeologus links on to the ancient Roman medallion, but it also looks forward. Nothing could mark more significantly the attitude of Italian art to its teacher, antiquity; it pays this tribute of respect to tradition, and then goes on its way rejoicing.

If I am right in my dating of the portraits of Leone Battista Alberti (Plates XVI and XVII), these also, or at least the Dreyfus version, may be anticipations of Pisanello's work. They are, however, like the other medals mentioned above, not quite the real thing. That is to say, they are small pieces of sculpture in relief, without reverses (the inscription on the reverse of the smallest medal hardly counts in this respect). The true medal is essentially self-contained; it does not, like the relief, require a setting; it is designed to be held in the hand, and turned about. The plaque presupposes a frame or background, just as the relief on a large scale requires a wall: something that it decorates, and without which it does not fulfil its purpose.

Now too many medallists, not merely in the present age, but even in the fifteenth century, neglected their reverses; and some who have written about medals have also neglected them, as the reader will perhaps remark when he finds so few reverses illustrated in these pages. If the latter omission is due to economy, the former is to be put down to laziness or lack of power to compose. However that may be, there is no denying that the reverse is a very important, if not integral part of the true medal. It gives an opportunity for supplying a still more intimate touch than even the portrait by itself can convey. When the medal had once started on its career, when not only Byzantine Emperors, or Marquises of Ferrara or Mantua, but ordinary mortals had begun to have medals made of themselves, then these little portraits,

which could by casting be reproduced an indefinite number of times, began to serve much the same purpose as a photograph does nowadays. You sent copies of your medal to all your friends. To realize how great a boon this must have seemed to be, we have only to remember that in the early fifteenth century no other form of mechanical reproduction of a work of art was available. When therefore Pisanello painted his portrait of Leonello d'Este and at the same time made a medal of him, the medal served the purpose of an engraved or photographic reproduction. The connexion, at least in the outset, between painter and medallist was close and significant. But in addition to the portrait, the medal, as I have said, carried a reverse; and this was utilized by Pisanello, and by many another after him, to convey the *impresa* or device proper to the person represented.

Now that *impresa* was something even more strictly personal to the man represented than would have been his sign manual or his acknowledged signet. These indeed every one would recognize to be his; but the essence of the *impresa* was its secrecy and obscurity; it was designed to present the greatest possible difficulty to any one who wished to penetrate its meaning. Small wonder, then, that of the many devices of Leonello, there is only one of which the sense is known to us, and that but partially. In a moment of expansion the medallist "Nicholaus" put the explanatory legend "Quod vides ne vide" round the blindfolded lynx, which is thus seen to be the symbol of state-craft. But even though we know this we suspect that the comfortable cushion on which the animal is sitting must have some further hidden significance.

One feels that these devices and their elaborate obscurities are sometimes a little childish, and that the persons who delighted in having them designed must have had very little sense of the realities of life. The solemnity with which these designs were regarded was portentous. All sorts of rules of the game were invented. For instance, Sertorio Quattromani, writing in 1564 to Annibal Caro (who was

himself a great inventor of devices) says that the rules of the *impresa* do not allow that the motto should name the actual things which are represented; thus if your motto is "Chirone magistro," you must not represent the centaur Chiron but only a bow and a lyre. With so many opportunities for trifling, it is not a little to the credit of the greater medallists that they contrive to give dignity to their subjects. But whatever we may think of the fashion, there is no doubt of the importance which was attached to it in most quarters, and of its significance in regard to Italian character. One of the most attractive personalities of the fifteenth century, Alfonso the Magnanimous, King of Naples, had his *impresa* like any one else; the open book, for instance, with the inscription "Vir sapiens dominabitur astris" duly appears on one of his medals, although not as the design of a reverse. For the reverses of Alfonso's medals, Pisanello seems to turn to subjects more worthy of a great king than a mere riddling device; and yet they are strictly personal to him. The allegory of magnanimity (the eagle with the lesser birds of prey), the design of the young king hunting the boar, and the triumphal chariot, commemorating his entry into Naples, are three reverses which seem to tell us more about the personality of Alfonso than pages of Beccadelli or Facio, and nearly as much as the portraits to which they are attached.

But Pisanello stands alone, and there was a whole school of medallists—the most important, indeed, after himself—which rejected his example, in so far as they were content to dispense with reverses, or to use a banal type which was worse than none. These were the Florentines of the last third of the fifteenth century, of whom Niccolò di Forzore Spinelli, called Niccolò Fiorentino, was the greatest—so far the greatest that one critic has taken the bold step of attributing to him practically all the Florentine medals, good, bad, and indifferent, produced in the period during which he may have been working. Now these Florentines were simply shameless in the matter of reverses. They recognized indeed that a medal was not fully a medal if it had no reverse.

But they took no trouble to harmonize the two sides. The same reverse—say of Fortune passing over the waves, or of Hope, or a merely decorative design of an eagle perched on a tree—was employed indifferently, sometimes with an attempt at appropriate modification, but more often unaltered, for the portraits of all sorts of people. The ideas for the designs were borrowed from various sources. One favourite reverse is copied from the Sieneſe antique group of the three Graces. Another—this is on a medal of Alfonſo d'Este ſigned by Niccolò Spinelli himſelf—ſhows a group of horſes, from Athenion's gem of Jupiter thundering againſt the giants, attached to an abſurd triumphal car. Donatello's Diomede—itſelf a loan from the antique—was made to do ſervice in the ſame way, and the reverse of a coin commemorating Trajan's ſubjection of Armenia and Meſopotamia was preſſed, apparently by Bertoldo di Giovanni, into the ſervice of Lorenzo de' Medici! Now no ſenſible critic complains of an artiſt for borrowing ideas; the only ground for criticism lies in the way he uſes his loan. If he makes no attempt to adapt it and give it a new meaning in conſonance with its new ſetting, he cannot ſtand excuſed. And this kind of immoral plagiarism lies at the door of Niccolò Fiorentino and his ſchool. The fact doubtleſs was that they cared for nothing but the portrait-buſt, and were lazy or incapable of deſigning appropriate reverses. But as their ſitters wanted reverses, they were fobbed off with theſe miſerable make-ſhifts. When, as in the caſe of Niccolò's medal of Lorenzo de' Medici, he was evidently not allowed to uſe one of his *clichés*, he produced a clumsy, almoſt ſchoolboyiſh, affair like the figure of Florentia. Were it not for the badneſs of ſuch deſigns as are certainly from his own hand, one would ſay that he left it to his *garzoni* to make up the reverses to pleaſe his customers.

In ſpite of all this, the obverſes, regarded as mere portraits, ſtrike or charm ſo effectivelſy that one forgets all other faults in ſheer admiration for the Florentine's directneſs and ſincerity. It is a wonderful gallery of heads, fit to be placed

alongside of the best Florentine painted portraits of the period.

The Veronese and the Florentine are the two great schools of medallic portraiture of the fifteenth century. In saying this I am not forgetting Sperandio of Mantua, who may be regarded as the chief master of the Bolognese school. Sperandio is a tyrant or a Cleon, "the most violent of the citizens" of the republic of art, and the position of popularity which he once held, but from which he is now happily deposed, was in a great degree due to bluster. There was among the Italians, as I have hinted above, a considerable market for works which substituted swagger for dignity, and staginess for emotion. Sperandio used his undoubted talent and power of superficial characterization to please his public in the easiest possible way. He was not the man to restrain himself and chasten his Muse, to use thought and selection instead of flinging his ideas, original or borrowed, in unrefined crudity on to his modelling-slate. Probably, also, his ideas would not have survived the trial as by fire to which real genius submits its conceptions before rendering them in their final form; their emptiness would have stood revealed. With all his power, one feels that there is no real greatness within him; his portraits are clever, but not intimate. It cannot surely be that all the men whom he portrayed were so uncouth and ungentlemanly as he would have us believe.

Of course all portraits that are worth the name have a double interest, as revelations not only of the sitter, but of the artist. Sperandio's portraits certainly seem to reveal to us a good deal of the soul of the artist; but whether it was greatly worth revealing is another matter. Portraits by Leonardo or Titian are even more valuable to us for what they tell us of Leonardo or Titian than for their presentment of the sitters: persons for the most part of infinitely less importance to the world, who attain value in so far as they are transmuted by the genius of the artist. Some Italian artists, I think, realized that the object of a portrait was not merely to "be like," to be at once recognizable by any one

superficially acquainted with the sitter. The very fact of a portrait being quite obviously true in this popular sense raises the suspicion that it must be merely skin-deep. That is where a painter like Frans Hals is shown to stand on a much lower plane than Titian or Velazquez. One cannot express the difference between the two points of view, the popular and the artistic, better than in the two couplets which are found, one on a Florentine, the other on a Venetian portrait. Ghirlandajo, most direct and "commonsensical" of Florentines, paints a pretty profile of a girl, and adds

*Ars utinam mores animumque effingere posses;
Pulchrior in terris nulla tabella foret.*

Vettor Gambello, a Venetian modelling the portrait of Gentile Bellini (Pl. XX, No. 13), a man ten times greater in the public estimation than himself, has the assurance to say

*Gentili tribuit quod potuit viro
Natura; hoc potuit Victor et addidit.*

The Venetian would have scouted the idea that art could not express good character; at any rate, he would say, if such expression was not within its province, then it was absurd to suppose that the beauty of the picture could be improved thereby. And the Florentine would have been a little scandalized by the boast that the medallist had added to that beauty, with a full measure of which Nature had already endowed the sitter. And as for Gentile—we are not to suppose that his vanity would be wounded by being told that the portrait was "very flattering," for he, too, would understand the object of his art. But Ghirlandajo's object was to illustrate the outside, and not to reveal the inwardness of things. No wonder he is charming and popular.

In the art of the medal, as in other art, Rome of the fifteenth and sixteenth centuries is true to her traditional dependence on the antique, which seems to have sterilized her capacity for producing a native art. From all parts artists flock to Rome: Cristoforo Geremia from Mantua, and his nephew "Lysippus"; Candida from Naples, Caradosso from Milan, Cellini from Florence, Cesati from distant Cyprus,

and so on. Giancristoforo Romano is the only early medallist of any note of Roman birth, and his style is not Roman, but rather Mantuan. The influence of the antique is strong on some of these men. Cristoforo Geremia's little medals of Paul II, though they do not actually reproduce antique types, remind one of Roman sesterces; his medal of Augustus is frankly an attempt to "restore" the antique, and the reverse of his medal of Lodovico Scarampi is inspired by some Roman bas-relief. Lysippus (Pl. XX, No. 10) and Candida shake themselves fairly clear from the incubus: the former learned little but his beautiful lettering from Roman inscriptions; the latter cared nothing for reverses, on which Roman models might have exercised their influence. Cesati was, however, frankly a copyist of the antique; and certain fancy portraits of persons mythical or historical, such as Priam, Dido, Artemisia, and Alexander the Great, which have occasionally been ascribed to that famous mystifier of collectors, Giovanni dal Cavino of Padua, are probably his work. Caradosso and Cellini, being rather goldsmiths than medallists, show comparatively little trace of the prevalent tendency; though, as we know from Cellini's autobiography, he was quite competent to forge antiquities which deceived the amateurs of the time. And in Caradosso's curious medal of Bramante (Pl. XXI, No. 17) one sees something like the form of the antique bust emerge; at any rate the idea is that of a piece of sculpture.

The Veneto, too, had its share of the antique influence; from the medals of the Carrara, through Boldù (Pl. XIX) and Guidizani, it may be traced, sometimes in the most naive manifestations, until with Gambello (Pl. XXI, No. 18) it begins to assume an academic phase. In fact, as soon as the artist begins to understand the antique, one of two things happens; either he ceases to reproduce it any more (and that is if he has the root of the matter in him) or else, having attained a fatal facility of technique, he adopts the antique rendering as a means of saving himself the trouble of thought and observation; in other words, he becomes academic. There seems to be hardly any middle course. Fortunately, although a false

classicism does its best to spoil the medal, the Italians of the sixteenth century were children of too noble a tradition to submit wholly to its baneful force. Even at Padua, which produced the arid ineptitudes of Cavino, one finds, now and then, perfectly charming reverses, like that of "Amicitia" on a medal of Francesco Comendone, inspired by the antique, but in no way stale or academic. Again, the medals which occupy the later plates in this volume will make it clear that there was no lack of artists, not merely well-known men like Leone Leoni or Trezzo or Antonio Abondio, but many others unknown to fame, who could produce brilliantly characterized portraits. The portrait, indeed, saved the medal from a too speedy decadence, such as is noticeable in the plaquette, which makes no pretence of studying a living person, and in which it is therefore easier for the artist to follow blindly the models of his school.

The decay of the medal was assisted by another development which craftsmen like Cellini, so proud of their improvements on old methods, doubtless hailed as the greatest technical advance of the age. A few bold spirits in the fifteenth century, such as Enzola of Parma, following the example of the artist of the Carrara medals of 1390, had attempted to employ engraved dies, and hammers or striking machinery for making medals. But the process of casting fortunately held its ground until the sixteenth century. By that time the machinery had been so greatly improved that many medallists began to employ it. Once the labour of engraving and punching the dies was over, an indefinite number of specimens could be produced without the troublesome preparation of fresh moulds, and, more important still, without the subsequent chasing which was necessary in almost every case to remove the imperfections left by the process of casting. The letter of Leone Leoni, of which the gist is given later in this volume where his medal of Michelangelo is described, shows that he, at any rate, did not chase more of his medals than he could help.

The technique required for engraving a die was obviously

quite different from that which was employed in making a model in soft material, from which a cast might be taken. The new technique was of course nearly the same as that of the coin-engraver; but it is artistically more allied to the art of the engraver of precious stones. For the engraver of medals either cuts and drills direct into the die—as if he were cutting a gem *intaglio*—or else, like a cameo-worker, he carves punches in steel, in relief, with which the die is afterwards punched. He differs from the mediæval coin-engraver in that he works in higher relief. But whatever be his technical classification, he is working in hard material, which necessarily hampers him, making him pay more attention to finesse and minuteness of detail than if he were working in stuff which offered less resistance to his tool. Extreme finish on the one hand, dryness and hardness on the other, are the results.

But the good, old-fashioned method of producing medals by casting from a wax-model gave every chance to the medallist of developing a large style, if he had it in him. With his soft wax on his bit of slate or board he could either build up his design—and that is what was usually done—or he could, as a practical medallist assures me Pisanello must have done, go to work like a sculptor, carving his design out of a mass of wax. It is true that the extreme plasticity of the medium led, after a time, to abuse. The development of the cast medal in Italy may, in fact, be divided into two stages. In the first, the model exists only for the medal, and indeed dies to give it birth. The artist, modelling in wax, thinks all the time of the final result, which is to be in hard metal, which will not suggest its origin in so soft a material. He encloses his wax model in the moulding material, and melts it out, leaving a cavity into which he pours the lead or bronze. But in the second period, the model becomes an end in itself. Demoralized by the facility with which he could work in wax, the artist began to play tricks, to invent subtleties. Instead of sacrificing his model to the medal, he preserved it, repaired any damage it might have suffered in the process of moulding, and even coloured it or decorated it with extrane-

ous ornaments, such as pearls. In the second half of the sixteenth century the cult of the wax-model was at its height. Of the kind of model which was used for the *cire perdue* process, and destroyed in casting, it would have been a mere accident had any been preserved. But of the models which were used in the later period, a fair number may yet be seen in various collections.¹ Some of them are made of ordinary soft wax, fairly pure; but others were made of a harder material, such as Vasari tells us was used by Capocaccia of Ancona, a combination of wax, resin, and plaster. Such "stucco" would probably be required for work which was to be painted and adorned with jewels. This change in the attitude of many sixteenth-century medallists is very evident to the trained eye; one sees, for instance, that the medals of Pastorino or Ruspagliari or Antonio Abondio suggest the original wax much more forcibly than the works of Leone Leoni or Trezzo, who have kept more of the breadth and largeness, more of the sculpturesque quality of their predecessors.

Thus, even among those who continued to cast medals instead of adopting the newfangled method of striking them, the inevitable decay set in; but it was slower with them. It is a mistake to say, as Fabriczy does, that about 1550 the cast medal had been almost entirely driven from the field. It really had another half century of vigorous life (and has indeed never entirely died out), but it was outside of the Roman and Florentine courts, where the official struck medal, with all its dismal monotony, had firmly established itself. Pastorino of Siena—a facile, skilful, but somewhat superficial artist—went on working until 1579, perhaps later (for he lived until 1592). We have cast medals from the

¹ I may refer to my article in the *Burlington Magazine* (April 1909, p. 31) on this subject, where other references will be found. I have there stated, but wrongly, as I now think, that the model of the (never executed) medal of Giacomo Negroboni, in Mr. Oppenheimer's collection, was intended for the *cire perdue* process. It must have been intended to be preserved. For other wax models see Menadier in *Amliche Berichte aus den kön. Kunstsammlungen* (Berlin), 1910, p. 314.

hands of Pier Paolo Galeotti (died 1584), Jacopo da Trezzo (died 1587), Leone Leoni (died 1590), Antonio Abondio (died 1591), Alessandro Vittoria (died 1608), and Lodovico Leoni (died 1612); and these are, we may fairly say, some of the best medallists of their time. Those who think of this period as a time in which the struck medal was dominant have been oppressed by the dreary series of Papal and Medicean medals; quantity is certainly with them, but not quality.

But what—to come to considerations more directly pertinent to the object of this book—is the exact value of medals for the study of portraiture? How far, in the first place, can we believe what they say, that they present the portrait of so and so; and again, how far do considerations of technique and method limit the scope of their evidence? The latter point, as the more easily settled, may be taken first: except in the matter of size, medals are governed by precisely the same limitations as any other sculpture in relief. The untrained eye and the sluggish imagination will always find difficulty in appreciating sculpture of any kind. And the difficulty is greater with sculpture in relief than with sculpture in the round, because the mind has in a great measure to supply to the relief the third dimension, which is only indicated conventionally, and not, as in painting, suggested by tones and other aids to optical illusion. But if sculpture in relief thus requires a more highly trained mind to understand its forms than sculpture in the round, or than painting, it is none the less effective as a representation of the artistic verities for those who understand; perhaps we may say that even because of the difficulties over which both artist and spectator must triumph, if it is to succeed, it is the higher form of art. The impression made by it on the mind may be received with some difficulty, but it is all the more permanent. The limitations of the medal, therefore, as a relief, do not when properly understood hamper its power of expression. It is true that successful portraits in relief are, with a very few exceptions, confined to profile representations. Sperandio's portrait

of Francesco Sforza is not the kind of achievement that would tempt many other medallists to follow in his footsteps. Even the far more skilful Greek coin-engravers seldom attained a real success with the facing head; we can count on our fingers the coins, such as Kimon's Arethusa and the Apollo of Amphipolis, which rank really high; and even some of these produce a certain feeling of uneasiness, as though all were not right with the method. The element of repose, which is essential to good sculpture, seems to escape from these otherwise brilliant creations. If the Greeks failed, the Italians—to whom sculpture was much less than painting the art of arts—were hardly likely to succeed. Limiting themselves, therefore, to the profile portrait, the medallists developed this to a high degree of excellence, attaining a characterization as perfect as was achieved by any sculptor in the round, though of a different kind.

The limitation of the medal in size to something easily handled is a peculiarity which distinguishes it from other sculpture. It is a limitation which acts as a severe test of style; for work on a small scale tempts the artist to work in a small style, and the medal which, in spite of its small size, shows largeness of conception and treatment must be the work of a great artist. The majority of modern medallists seek to evade the difficulties which lie before them by designing on a large scale and reducing mechanically from their model to the size required for the final result. Nemesis follows quickly on their laziness; for neither modelling nor design can be truly translated on to a smaller scale except by an intelligent hand. Intelligence and not a machine is required to correct the false relations of masses and planes, which are created by the mechanical reducer. A medal produced in such a way is about as true to model as a cheap colour-process illustration is to the original picture. Italian medallists often made smaller copies of their medals. One is glad to think that the machinery for reduction had not been invented in their time.

But what of the trustworthiness of the portrait medal?

The student of ancient iconography would be sadly at a loss if it were not for the existence of coins. The coins, for instance, form the real basis of books like Bernoulli's work on Roman Iconography. Classical archaeology being a well-organized study, the student who has any sort of intelligence can easily find guides which will direct him to the best sources of evidence on any given subject. But, as M. Salomon Reinach complained in the preface to his *Répertoire of Paintings*, the study of Renaissance Art is not organized in this way, and it is easy to miss the road—not to fresh discovery, which is difficult anywhere, but—to the knowledge of what work has already been done. Thus, while ancient coins are now made fairly accessible—though much remains to be done—to the student of ancient art, the Italian medal remains neglected by nearly all enquirers. It would be easy to give a dozen instances from comparatively recent years of ambitious books on Italian biography or history, which either make no use of the medals bearing on their subject, or use them in an unintelligent way. The latter is the more mischievous of the two errors; it can do no good to the study of art or history when late sixteenth-century medals by Paladino are used to illustrate the history of fifteenth-century Popes, or pieces from the “*galérie métallique*” of some commercial medallist like Selvi or Soldani figure as evidence for portraits of the early Medici.

These later “restitutions” are comparatively easy to detect, and there is little excuse for any one with any pretension to scholarship being deceived by them. They have been published and described. But there is another class of false medals which have never been systematically collected and nailed to the counter. The medals of the Canacci family are typical of this class.¹ One is made out of a medal by Lysippus of Giovanni Alvise Toscani; another out of the medal of Louis

¹ This set was first exposed by M. H. de la Tour in the *Revue Numismatique*, 1895, p. 460; 1896, pp. 479 f. I have discussed it and others in the *Burlington Magazine*, Oct. 1909, p. 31; at that time I had not recognized the original of the false medal of Paolo Vettori.

XII and Anne of Brittany; a third out of Pisanello's medal of Vittorino da Feltre. The method employed was simply to make a mould from the head on the original medal, altering the inscription, and slightly modifying the bust also. These pieces are grotesquely bad in execution; it is almost incredible that they should ever deceive anybody with any experience. But they have done so. Another piece, which professes to represent Paolo Vettori, is made out of a medal, not even Italian, but Netherlandish, of the Englishman Richard Shelley, Grand Prior of the Knights of Malta. The most thorough piece of imposture of this kind, however, was perpetrated in connexion with a well-known Florentine family, whose name I suppress, since the photographs of this certainly unique collection were communicated to me privately. The medals, of which there are some twenty-six, are with two exceptions all of the same quality and produced by the same method as the Canacci portraits mentioned above. The two exceptions are inferior casts of good medals, one of the school of Niccolò Fiorentino, the other sometimes, but without good grounds, attributed to Benvenuto Cellini.

It is clear that at some time in the seventeenth century an unscrupulous person took advantage of the desire of people such as the members of the Canacci family to possess a gallery of medals of their ancestors; and perhaps—as we know has occurred in the case of painted family portraits—the family did not always enquire too curiously into the authenticity of his wares.

Where the inscriptions naming the person are in relief, and there is no obvious incongruity in the appearance of the medal, one can only test authenticity by style. But when the inscription is *in cavo*, that is to say engraved on the original model, or earlier specimen of the medal, from which the one in question is cast, that is enough to put us on our guard. For it is quite an easy thing, without altering the style of the medal, to chase away the inscription and engrave another in its place; and the harshness of the result may be softened by making a new cast from this altered piece. A good in-

stance of this kind of sham portrait is provided by a medal professing to represent the Ferrarese poet Antonio Tebaldeo, who was born in 1463. It is nothing else than a medal of Gianfrancesco Marascha, by Lysippus, on which the original raised inscription has been smoothed out and replaced by the engraved words ANTON' THEBALD'.¹ Such pieces as this, where it is possible to recognize the original, are easily dealt with.

Perhaps the best executed example of the class in which a new inscription and a new reverse type have been added in relief, is the medal of Antonio Salvalaglio. Who Antonio Salvalaglio was is not quite certain.² But the medal which represents him has been made out of another, cast by Petrocini, of Count Gianfrancesco Pico della Mirandola, dating from the year 1460. The bust has been left exactly as it was, but the inscription has been replaced in the most skilful manner by lettering which is in no way out of keeping with the original date of 1460. The reverse has been altogether altered; on the new medal a wingless two-legged dragon, with the inscription "A celo fortuna datur," has replaced the original signature of the artist, "Opus Petrocini de Florentia MCCCCLX." In the process, the diameter of the piece has been reduced by about $\frac{1}{10}$ or $\frac{1}{11}$. The lettering and general execution of the new piece are so satisfactory, that it could almost reasonably be maintained that it was done by Petrocini himself. The question can hardly be settled until the identity of Antonio Salvalaglio has been satisfactorily established. But the fact that one medal was made from the other is beyond question.

Enough has been said to show that any satisfactory use of the evidence of medals for portraiture must be accompanied with caution; and the experience which is necessary is not

¹ See *Burlington Magazine*, Aug. 1908, p. 278.

² Milanese in Armand (iii, p. 184 a) says that he commanded the artillery of Sant' Angelo in 1527. M. E. Rodocanachi kindly informs me that he can trace no such person in such an office at the time of the siege; but a captain Francesco of Pistoia, called Salvalaglio, apparently in the service of the Colonna, was hanged in Rome in 1528 (Dom. Orano, *Il Sacco di Roma*, 1901, pp. 372 f.).

acquired except by the prolonged study of medals. A training in the study of the larger forms of sculpture, for instance, is not sufficient, any more than a good judgement of the authenticity of Greek or Roman coins is to be expected from a person trained in ancient sculpture but not in numismatics. But with adequate safeguards it is infinitely more easy to decide on the authenticity and date of an Italian medal than on the date of a picture or a piece of sculpture. And when these points are once decided, we have a basis for the identification of a portrait as sure as any that is humanly possible. To see the place which a medal takes, when marshalling the evidence for the iconography of any particular person, we have only to consider, let us say, the portraits of Giovanni Bellini. The painted portrait in the Uffizi (Pl. IV, at p. 39) has beneath it IOANNES BELLINVS. But who is to say, apart from the evidence of the medal (Pl. XX, No. 14), whether that means that it is his portrait, or only that it is his work? The portrait of a young man at Liverpool has an equal claim, so far as the inscription on it goes, to represent Giovanni. In fact, inscriptions on paintings are the easiest of all possible additions, and their evidence counts for nothing, except in so far as they show that some one believed, or wished to make the public believe, that a picture was a portrait of such and such a man. But false inscriptions on medals, of a kind to deceive the expert, are the exception. The very modesty of the medal as a work of art, small and comparatively insignificant in size, has been its protection.

It has been necessary to deal at some length with this question, because certain medals which might have been illustrated in this book have been excluded on the ground of their being late "restitutions." The portrait of Cristoforo Sorte may be based on a sixteenth-century original; but the two specimens known to me are so roughly cast that it is hardly possible to decide; it has therefore been omitted. A restored medal of Bramante is discussed in the text. A medal of Jacopo Sansovino in the Correr Museum, with engraved inscription, may indeed represent him, but is hardly

contemporary. Finally, three curious medals (Pl. XXXII), representing Francesco Francia, Primaticcio, and Guercino, call for more particular notice here under the heading of forgeries. Of the two latter there are specimens in the British Museum.¹ The medal of Guercino (1590-1666) has his bust, to the right, with the inscription GIO · FRAN · BARBIERI · PIT · D · IL · GVERCINO (*Pittore detto il Guercino*). On the reverse are two objects, apparently brushes, in saltire. The field of the obverse is stippled; and there is a *granitura*, as the Italians called the pearled border, consisting of rather large widely spaced "pearls," on both sides. Some seven or eight of the medals of the Florentine family mentioned above have a border treated in exactly the same way. The medal of Primaticcio is inscribed FRANCESCO PRIMATICCIO P · B · (*Pittore Bolognese*). The type of the reverse is an instrument resembling a netting needle (a modelling tool?). The field of the obverse is stippled as in the previous medal, and the same characteristic form of border appears. These two medals, as any one will see who compares them, especially in regard to the reverses, are two of a series; and the fact that one of them is of Guercino shows that, at the earliest, neither can have been made until the seventeenth century was well advanced. But there is, as I have said, a third Bolognese painter who appears in this gallery. Like the others, the medal of Francia has the artist's name in Italian (FRAN · FRANCIA · PIT · BOLOGNESE) instead of in Latin which, though by no means *de rigueur*, is yet more usual in Francia's time. The surface of this obverse is not stippled, like those of the other medals. But on the reverse we have the same tell-tale border; and the stops in the obverse inscriptions on all three medals are represented by small pits, instead of by raised points. The other reverses are poverty-stricken enough. This reverse has no type at all, but an inscription VIVOS DVCI VVLTVS. If these three reverses are laid side by side it is absolutely clear that they belong to the same period. The

¹ They were presented by the late Mr. Max Rosenheim, who saw their importance as documents in connexion with this question of forgeries.

“portrait” of Francia is grotesquely bad in execution; and it is doubtful whether the dress which he is made to wear is correct for his time. The bungler who perpetrated this work was probably making an attempt to translate into a profile portrait some such engraving as the illustration to the second edition of Vasari’s Lives. The portrait of Primaticcio in the same book is even closer to the medal. And the medal of Guercino is, almost certainly, based on Ottavio Leoni’s portrait. But whatever the sources, I feel confident that no expert judge of Italian medals, who sees the three pieces together, will have the slightest hesitation in saying that they are of the same date, and that not much before 1650 at the earliest.

DESCRIPTION
OF THE MEDALS

DESCRIPTION OF THE MEDALS

LEONE BATTISTA ALBERTI

1. *Obv.* Bust to left, with short curly hair, wearing drapery loosely knotted in front; below the chin, a dissected human eye with wings; behind: L(eo) BAP(tista) (similar dissected eyes being used as stops).

Without reverse.

Collection of M. Gustave Dreyfus, Paris. Dimensions, 200 × 135 mm. Bronze. Cast. [Pl. XVI.]

2. *Obv.* Bust to left, with short hair, loose drapery round neck. No inscription.

Without reverse.

Louvre. Dimensions, 155 × 115 mm. Bronze. Cast. [Pl. XVII.]

3. *Obv.* Bust to right, undraped, with short hair, wearing fillet or wreath.

Rev. Within laurel-wreath: · LEO · | BAPT | ISTA · | · AL(berti) in four lines.

Bibliothèque Nationale, Paris. Dimensions, 36 × 27 mm. Bronze. Cast. [Pl. XVII.]

4. *Obv.* Bust to left, wearing close-fitting dress; inscription: · LEO BAPTISTA · · ALBERTVS ·

Rev. A winged human eye and the motto · QUID · TVM · in a wreath of laurel, around which the inscription: MAT-THAEI · PASTII · VERONENSIS · OPVS ·

British Museum. Diameter, 92.5 mm. Bronze. Cast. [Pl. XVIII.]

Leone Battista Alberti was born at Genoa on 18 Feb. 1404, and died at Rome shortly before 25 Apr. 1472.

Of these four portraits of this universal genius, the fourth is by the Veronese medallist Matteo de' Pasti; the other

three have been attributed to Alberti himself, and also to Pisanello. For the latter attribution there is no sort of foundation; the spirit and handling of the works is utterly different from anything signed by Pisanello. The attribution to Alberti himself has been described by Suida as quite arbitrary. It must of course remain conjectural, unless a document is found. But quite unreasonable it is not, so far at least as regards the noble, forceful head on M. Dreyfus's plaque. Alberti is known from his own confession to have amused himself with the art of modelling.¹ The treatment of the portrait is not free from a certain amateurishness (or, to be fair, a lack of familiarity with the precision of technique required by the medallist's art); and this might be expected if Alberti were the author. On the other hand, the Louvre plaque—though so serious a critic as Cornelius von Fabriczy prefers it to the larger one—seems to show less understanding of the subject. The little oval medal is only represented by a not very good casting, so that it is difficult to judge of its merit. The obverse may possibly be taken from an engraved gem.

Alberti, on the Dreyfus plaque, is quite a young man, hardly more than thirty years old. We may, therefore, date the portrait about 1435, when Pisanello had not yet made a medal, so far as we know.

Matteo di Andrea de' Pasti came into touch with Alberti at Rimini, where he settled in 1446, just about the time when Alberti was beginning the reconstruction of the Tempio Malatestiano; and while Alberti was absent from Rimini Matteo superintended the work on the church, carrying out the master's instructions. The medal probably dates from the year 1446 or soon after. It is reproduced on a large scale as a medallion above the tomb of Sigismondo Malatesta in the Tempio Malatestiano.

The winged eye, which seems to be Alberti's *impresa*, or personal device, may perhaps have some reference to his

¹ We know also that he painted a portrait of himself (Vasari, ed. Milanesi, ii, p. 547).

experiments and discoveries in the science of optics. The significance of the motto "Quid tum?" is obscure.

A. Armand, *Les Médailleurs italiens*, i, 23, 28-30. A. Heiss, *Les Médailleurs de la Renaissance*, L. B. Alberti, p. 14, Nos. 1-3, Pl. I, II. G. F. Hill, *Pisanello*, 1905, p. 192.

ANTONIO PISANO (PISANELLO)

5. *Obv.* Bust to left, wearing brocaded dress, and high, soft, crumpled cap; inscription: · PISANVS · · PICTOR ·

Rev. Within a conventional laurel-wreath, the letters · F · S · K · I · | · P · F · T · in two lines.

British Museum. Diameter, 58 mm. Bronze. Cast. [Pl. XVIII.]

6. *Obv.* Bust to left, elderly. Inscription: PISANVS PICTOR

Rev. Within conventional laurel-wreath, the letters F · S · K · I · | · P · F · T · in two lines separated by a laurel-branch.

Berlin. Diameter, 34.5 mm. Bronze. Cast. [This specimen is without the reverse which is usually attached to this obverse.] [Pl. XVIII.]

We have two portraits of the founder of the medallic art. The earlier (No. 5) was in existence before 1443, when it was copied by Giovanni Badile in a fresco in S. Maria della Scala, Verona. Often attributed to Pisanello himself, it has none of the refined qualities of his work, nor does it show his method of treating relief, and it is more probably by some Ferrarese pupil. The letters on the reverse are the initials of the seven virtues, Fides, Spes, Karitas, Iustitia, Patientia, Fortitudo, Temperantia. Quite apart from the quality of the work, the poverty of the reverse is enough to make it unlikely that it can be from the hand of the master, whose power lay in composing designs for reverses as much as in portraiture.

The second medal (No. 6) is also frequently attributed to Pisanello. The fact that it repeats, with a very slight modi-

fication, the reverse of its predecessor is, of course, no proof that both must be by the hand of one and the same medallist; but it is at any rate not an argument against a common origin, provided that the medallist to whom we attribute it was not, like Pisanello himself, fertile in the invention of reverse designs. It is highly unlikely that Pisanello would have repeated so poverty-stricken a composition; but a medallist disinclined or incompetent to design reverses might well have done so.

I have suggested that a Ferrarese pupil may have made the medals; and should like to go further, and suggest that they are the work of Antonio Marescotti. The smaller medal, in particular, bears a strong resemblance to the portrait of Antonio Marescotti (apparently a namesake of the artist), which bears the date 1444.

I would date the earlier medal between 1440 and 1443. Pisanello did not go to Naples until 1448. The smaller medal may have been made in that year, or else three or four years later; for we know nothing of his movements after 1449, until his death in 1455.

The smaller medal, it will be noticed, has a *granitura*, or border of "pearls" or dots. This is not used by Pisanello; but a little medal of Leonello d'Este, probably by the Ferrarese medallist "Nicholaus," on which Pisanello's signature has been forged, shows it in a form similar to that which we find here.

Armand, i, 9, 25, 26. G. F. Hill, *Pisanello* (1905), Pl. 57. L. Simeoni in *Nuovo Archivio Veneto*, XIII (1907), p. 158. For Pisanello's name and date see G. Biadego in *Atti del R. Inst. Veneto*, tom. 67 (1908).

ANTONIO AVERLINO (FILARETE)

7. *Obv.* Bust to right, with hair cropped close, wearing close-fitting dress with narrow trimming of fur; in front, a bee sucking a laurel (?) - flower; behind and below, two more bees. Inscription, *in cavo*: ANTONIVS · AVERLINVS · ARCHITECTVS



ANTONIO AVERLINO (FILARETE)

(Rome: S. Peter's)

Rev. Averlino, wearing flat cap and short tunic, seated to right on a stool; he holds mallet and chisel, with which he is about to strike the trunk of a laurel-tree; through a cleft is seen honey-comb, from which descends a stream of honey; the air is full of bees; above, the face of the sun shining. Inscription, *in cavo*: VT SOL AVGET APES SIC NOBIS COMODA PRINCEPS

Victoria and Albert Museum. Dimensions, 80 × 68 mm. Bronze. Cast. [Pl. XVIII.]

Of this medal of the eccentric Florentine bronze-caster only two specimens are known, the second being in the Museo Artistico Municipale, Milan. That it is the work of Filarete himself no one can doubt who compares it with the reliefs on the bronze doors of St. Peter's, from which his own portrait is reproduced in Pl. I. He worked at Rome on these from 1443 to 1447, and was at Milan from 1451 to 1465, when he is last heard of. The word "princeps" has suggested that the medal was made while the artist was in the service of the Duke of Milan; and this is probable, although "princeps" might also be used of the Pope.

Armand, i, 26. Lazzaroni e Muñoz, *Filarete* (1908), p. 227.

GIOVANNI BOLDÙ

8. *Obv.* Bust to left, wearing tall soft felt cap and dress with pleated front; the hair plastered so as to stand out from nape of neck. Inscription in modern Greek and Hebrew words alternating: +ΙΩΑΝΗC צײר מײאנטױב מוײצײא זױפראפױב יוהנן בולדו.

Rev. Nude male figure, with curly hair (the artist?), seated to left, pensive, resting his head on his right hand; on the ground, beside him, a death's head; before him, on left, a winged draped female figure to right, holding long ribands and a chalice, on which shine the sun's rays; behind him, an old woman wearing a cap, who lays a scourge

about his shoulders; below, in sunk band, MCCCC^cLVIII.
Inscription: · OPVS · IOANIS · BOLDV · PICTORIS · VENETI ·

Berlin. Diameter, 87 mm. Bronze. Cast. [Pl. XIX.]

9. *Obv.* Bust to left, undraped, with short hair, crowned with ivy. Inscription: + ἸΩΑΝΗC · ΜΠΩΑΝΤΟV ΖΩΓΡΑΦΟV · ΒΕΝΑΙΤΙΑ ·

Rev. Young man (the artist?), nude, seated to right on rock, his face buried in his hands; on right, a large nude winged putto (genius of death), seated on ground, with eyes closed, holding in left a flame, right elbow resting on a skull; on the ground, a bone; below, in sunk space, · M · CCCC · LVIII ·. Inscription: · OPVS · IOANIS · BOLDV · PICTORIS · VENETVS · XOGRAFI ·

Victoria and Albert Museum. Diameter, 84 mm. Bronze. Cast. [Pl. XIX.]

These are interesting portraits of a curious and attractive, if somewhat pedantic artist. He affects learning, signing his name in three languages. The Hebrew inscription is to be transliterated: yochanan boldu m^e veneziya zayyar, *i.e.*, “Giovanni Boldù of Venice, painter,” which is also the sense of the Greek and Latin signatures. On the second medal, besides committing a solecism (Venetus for Veneti) he repeats the sense of Pictoris in Xografì, which is a faulty Latinization of the Greek word; and in both the Greek signatures he has allowed the termination of his name in -ou to attract the word for “painter” into the genitive, when it ought to stand in the nominative. These unfortunate attempts at a display of scholarship may, it has been suggested, have been prompted by acquaintance with some scholars of neighbouring Padua; but it is surely more likely that the medallist was imitating and trying to outdo Pisanello’s signature on the medal of John Palaeologus, and did not really enjoy the confidence of any such scholars.

On the reverse of the first of the two medals, the artist is apparently being afflicted by Penitence, while Faith or Religion comforts him. The other reverse type is a *memento*

mori subject to which there are many analogies; a discussion of them will be found in Dr. F. Parkes Weber's *Aspects of Death in Art*, p. 65 f. It is possible that the second reverse was not actually made for this particular obverse, the true dimensions of the two sides being different.

Of Boldù little is known except what his medals tell us; but we learn from documents that his father was one Pasqualino, that he was working in Venice from 1454 to 1475, and that he died before 11 Oct. 1477. None of his paintings is identified. He was certainly inspired by Pisanello, witness his method of signing himself, his use of sunk panels for part of the inscription or date, and other little tricks. He studied the remains of antiquity accessible to him, and borrowed motives from them; and his style has a curiously dry and wiry quality which may be due to an attempt to acquire the technical finish of ancient gems and coins. The two portraits both show classical influence; and his liking for the nude is probably due to the same cause. He is fond of ligatured letters in his inscriptions, and in this follows the fashion of the Venetian painters.

His medals bear dates 1457, 1458, and 1466.

Friedländer, *Die ital. Schaumünzen* (1882), p. 85. Armand, i, 36, 1 and 2.

LYSIPPUS JUNIOR

10. *Obv.* Bust of Lysippus to left, with curly hair, wearing cap with edge doubled up, and clerical dress; below, two leaves on a stalk. Inscription: DI LA IL BEL VISO · E QVI IL TVO SERVO MIRA

Without reverse.

British Museum. Diameter, 82·5 mm. Bronze. Cast. [Pl. XX.]

This is, within its limits, one of the most admirable specimens of the medallist's art; entirely free from affectation of any kind, it has, though it does not go very deep, much of the charm of the best Florentine painted portraits of the

later quattrocento. It is, however, the work of a Roman medallist, to whom a goodly number of medals can be attributed, but of whom little else is known, save that he called himself Lysippus the Younger, was the nephew of the medallist Cristoforo Geremia, and worked at the Papal Court in the time of Sixtus IV, and perhaps of Innocent VIII. He occupied himself chiefly with the portraying of officials of the curia and other Romans, many of them quite obscure. His only dated medals are of 1478. The two (poplar?) leaves on a stalk are found, apparently as a sort of mark, on four or five of his medals. This one, though otherwise unsigned, is undoubtedly the finest of all the works that can be attributed to him. That it represents himself is, though not absolutely certain, highly probable. For the inscription (which reads as an ordinary pentameter) is to be interpreted :

This side the likeness of your slave displays;
Turn me, your own fair face will meet your gaze.

It is to be assumed that the reverse of the medal was to be polished, and serve as a mirror; the head on the obverse is the portrait of the person who presents the medal. Now—although, as I have indicated above, this does not absolutely follow—it is not unreasonable to assume that Lysippus adopted this pleasing method of presenting his own portrait to a friend. The presumption in favour of this interpretation seems strong enough to warrant the inclusion of the charming piece among the portraits of artists.

Armand, ii, 78, 23. *Burlington Magazine*, Aug. 1908, p. 274.

GIOVANNI CANDIDA

11. *Obv.* Youthful bust to right. Inscription: IOANNES
CANDIDA

Without reverse.

Este Museum, Modena. Diameter, 34 mm. Bronze. Cast. [Pl. XX.]

12. *Obv.* Bust to left, in cap and close-fitting dress. Inscription: IOHANNIS CANDIDA

Without reverse.

Collection of M. Gustave Dreyfus, Paris. Dimensions, 58 × 48 mm. Cast. [Pl. XX.]

On the first of these two attractive portraits Candida is a boy of seventeen or eighteen; on the second he is probably nearer twenty, if not beyond that age. The second portrait shows some resemblance in style to the work of Lysippus, the Roman medallist to whom Candida owed a good deal; but (be it said without contradiction of what is written above on No. 10) it is finer, more sympathetic and poetical, than anything that can with certainty be given to Lysippus. The smaller medal has also been attributed to Lysippus; but in its low relief and delicate execution it differs widely from his style. Nor does a study of the medals made by Candida himself reveal adequate reason for supposing that he made either of the pieces.

By origin a Neapolitan of the house of Filangieri, Candida was not merely a medallist, but played a considerable part as diplomatist towards the end of the fifteenth century, serving as ambassador to Rome from the French court, and holding the position of councillor to the French king. His work as a medallist includes portraits of François I as Duc de Valois, of Louise de Savoie and of Marguerite de Valois, although some French authorities claim these as the work of an unknown French medallist. Whether they are right or not, there can be no doubt that he was the founder of the medallic art in France.

Candida must have been born before 1450, and died after 1504.

Armand, ii, 85, 9. *Le Gallerie Nazion. Ital.*, i (1894), p. 52, Pl. XII, 4. De la Tour in *Revue Numismatique*, 1894 and 1895. *Burlington Magazine*, Aug. 1908, p. 279.

GENTILE BELLINI

13. *Obv.* Bust of Gentile to left, with long hair, wearing plain cap, close-fitting dress, and chain with badge. Inscription: GENTILIS BELINVS VENETVS · EQVES COMESQ(ue) ·

Rev. Inscription in five lines: GENTILI · TRIBVIT · | QVOD · POTVIT · VIRO · | NATVRA · HOC · PO | TVIT · VICTOR · | ET · ADDIDIT ·

Collection of Mr. Henry Oppenheimer. Diameter, 64 mm. Bronze. Cast. [Pl. XX.]

This medal must date after 1480, since Gentile holds the titles of Knight and Count, which he received from the Sultan Muhammad II. Eques (auratus) appears to be equivalent to Bey, and Comes (palatinus) means that he was attached to the imperial household. The chain which he wears is doubtless the decoration belonging to one of these titles. He returned from Constantinople at the end of 1480. But the medal cannot be much later than that year, since, born about 1429, Gentile was then fifty years of age; on this medal he hardly looks older.

The high-sounding couplet on the reverse says that Nature gave to Gentile all that she could give to a man; equal gifts and more did Victor give to him. Victor is Vettor Gambello, the artist whose own portrait of himself is given in No. 18.

Good specimens of this medal are rare. Besides that which is illustrated here, one is in the Museo Correr at Venice, another in the Goethe Collection at Weimar. An inferior specimen in the British Museum has for reverse a cast from a plaquette by Fra Antonio da Brescia, of Apollo and the dead python.

The medal should be compared with the marble relief (Pl. II) in the collection of M. Gustave Dreyfus representing the artist, and also with the splendid drawing in the Christ Church collection (Pl. III) which Sir Sidney Colvin has pub-



GENTILE BELLINI

(Dreyfus Collection)



GENTILE BELLINI

*(Christ Church, Oxford: by kind permission of the Governing Body
and the Delegates of the Clarendon Press)*

lished,¹ with the hesitating attribution to Alvise Vivarini as the artist. That it represents Gentile is as certain as any identification of the kind can be.

Friedländer, p. 95, No. 3. Armand, i, 114, 1. Burlington Fine Arts Club, *Catal. of Italian Sculpture, etc.* 1912, p. 95, No. 17.

GIOVANNI BELLINI

14. *Obv.* Bust of Giovanni Bellini to left, with long hair, wearing plain cap, and close-fitting dress with sash over right shoulder. Inscription: IOANNES BELLINVS · VENET(us) · PICTOR (um) · OP(timus)·

Rev. An owl standing to left on a fragment of a branch. Inscription: VIRTVTIS ET INGENII above, and VICTOR CAMELIVS | FACIEBAT below.

Berlin. Diameter, 57 mm. Bronze. Cast. [Pl. XX.]

Giovanni Bellini is here represented by the same hand as his brother. The date of his birth is unknown, but he seems to have been slightly the younger of the two. He died on 29 Nov. 1516. On this medal he seems older than Gentile looks on No. 13, and we may perhaps date this piece about 1490. The owl, as the bird sacred to Minerva, stands here as emblem of virtù (in the Italian sense of manly character) and talent.

A drawing by Vittore Belliniano in the Musée Condé at Chantilly, also representing Giovanni's features, is dated 1505. It is Giovanni, also, but at a much earlier period, who is represented in the portrait in the Uffizi inscribed IOANNES BELLINVS, but the picture is clearly not from his hand. Both are given in Pl. IV.

Friedländer, p. 95, No. 4. Armand, i, 115, 2.

¹ Drawings of the Old Masters in the University Galleries and in the Library of Christ Church, Oxford, vol. ii, Pl. 32. Here reproduced by kind permission of the authorities of Christ Church and of the Oxford Press.

FRANCESCO FILARETE

15. *Obv.* Bust to left, elderly, wearing plain cap and dress. Inscription: FRANCISCVS PHILARITEHS

Rev. Infant Mercury, with wings at shoulders and feet, running to left, holding a caduceus. Inscription: DE HONOREM ET SALVTEM

Bibliothèque Nationale, Paris. Diameter, 49 mm. Bronze. Cast. [Pl. XXI.]

Francesco di Lorenzo Filarete, a Florentine, was born in 1418, and was known both as architect and poet, but better still as the public herald of Florence. The Mercury on his medal refers to this last office. He is mentioned as early as 1471. In 1490-1491 he was one of the competitors for the design for a new façade for the Duomo. In 1503 he was among those consulted about the position for the erection of Michelangelo's David. He died in 1505.

The medal is good Florentine work, of the end of the fifteenth century, and has been attributed to Niccolò Fiorentino. PHILARITEHS is perhaps for PHILARITHES, the aspiration of the T being due to a false analogy with names like Thomas. The artist evidently spells with a difficulty that is not characteristic of Niccolò Fiorentino's authenticated medals; and the syntax of the reverse legend is also obscure.

Armand, ii, 77, 18; iii, 171C. Gaye, *Carteggio*, i, p. 227. Milanesi's *Vasari*, iv, p. 307. Bode in *Jahrb. kön. preuss. Kunstsamml.*, xxv, p. 11.

FRANCESCO LANCILOTTI

16. *Obv.* Bust to left, with long hair and short beard, wearing cap with fore and back flaps turned up, dress with small turned-down collar. Inscription · FRANCISCVS · LANCILOTTIS FLORENTINVS

Rev. Lancilotto on horseback pacing to left; he wears armour and cloak, and holds in his right hand a bâton (?).

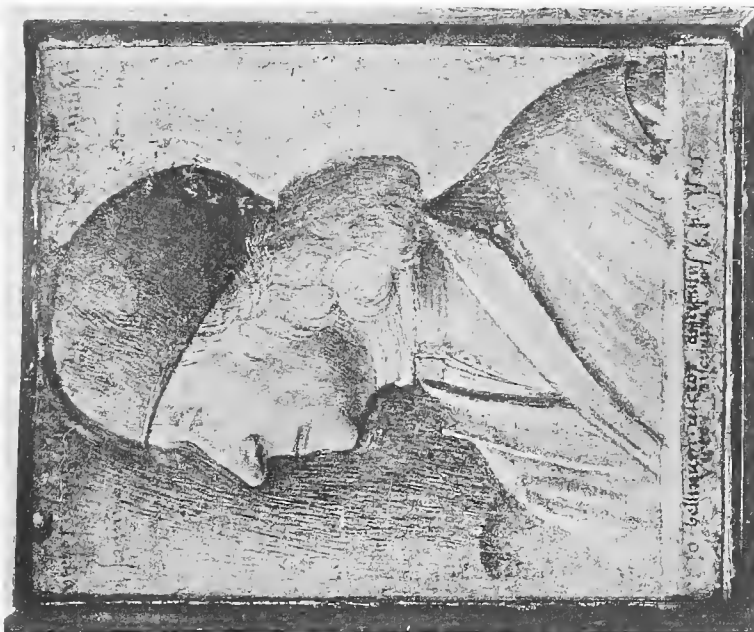
Florence (Museo Nazionale). Diameter, 73 mm. Bronze. Cast. [Pl. XXI.]



Alinari

Uffizi

GIOVANNI BELLINI



Cirandoni

Chantilly

Francesco di Jacopo Lancilotti, a painter whose works have not been identified, wrote a poem in praise of his art. He was born in 1472, and travelled much, not merely in Italy, but also in Spain and North Africa. Fabriczy, who regards the medal as Lancilotti's own work, suggests that he may have served in the wars, since on the reverse of the medal he wears armour. The portrait has that brutal quality of which the elements are present in some of the work of Niccolò Fiorentino, and which attains its culmination in the medals of Francesco da Sangallo. It is certainly Florentine work; Bode indeed includes it among the vast series of medals which he ascribes to Niccolò Fiorentino himself, although he would regard it as one of that artist's latest productions, made shortly before his death in 1514. That is as much as to say that it falls some way out of the ordinary style of Niccolò. There is indeed no medal quite like it in style, and Fabriczy's view, that Lancilotti made it himself, is therefore not unreasonable.

The specimen illustrated is in the Florentine collection; it is an indifferent cast. There is another specimen at Berlin. Lancilotti looks about thirty years old, so that we may date the medal early in the sixteenth century.

The poem on the art of painting mentioned above¹ was not Lancilotti's only work; a short poem of his called "La Historia del Castellano" was twice printed at Florence in 1490 and 1495.

Armand, ii, 50, 10. Supino, *Il Medagliere Mediceo*, p. 65, No. 145. Bode in *Jahrbuch der kön. preuss. Kunstsammlungen*, xxv, pp. 9, 12. C. v. Fabriczy, *Italian Medals* (1904), p. 138.

DONATO DI ANGELO BRAMANTE

17. *Obv.* Bust to left, undraped, the arm cut off as in a sculptured bust. Inscription BRAMANTES ASDRVVALDINVS

¹ I know it only from the statements of Milanesi (in Armand) and Fabriczy, who give no references, and I cannot find that it has ever been printed.

Rev. Architecture, a female figure, wearing a diadem, seated, her right foot on a weight, holding an architect's square and a pair of compasses; in the right background, view of St. Peter's. Inscription: FIDELITAS LABOR

Collection of Mr. Maurice Rosenheim. Diameter, 44 mm. Bronze gilt. Cast. [Pl. XXI.]

Donato di Angelo of Urbino, called Bramante, was born at Monte Asdrualdo (not at Castel Durante, as Vasari says), about 1444, and settled at Rome in 1499, and died there 11 March 1514.

Vasari, in his life of Bramante, says that a medal of him was made by the Milanese goldsmith and medallist Caradosso. Caradosso settled in Rome some time in 1505; Bramante began his work on St. Peter's in 1506 (the foundation stone was laid on 18 April). The medal probably dates from about 1506, in which year Caradosso also cast a medal of Julius II. It is interesting as giving a view of St. Peter's according to Bramante's design.

There exists another medal, a coarse piece of work, copied from Caradosso's. On it the inscription round the bust is BRAMANTES DVRANTINVS, and St. Peter's is omitted from the reverse. The person who made it followed Vasari in giving Castel Durante as the birthplace of the architect. A curious point is that on the weight, on which Architecture rests her foot, he has inscribed the date 1504 (not 1502 as it has been read by Friedländer). This must be the date at which the maker of the medal wished posterity to suppose that the medal was cast; and this explains why he removed from the field the view of the new St. Peter's, which was at the time only an idea.

For comparison with Caradosso's medal, a drawing by Raphael in the Louvre for the "School of Athens" is reproduced. (Pl. V.)

Friedländer, pp. 180 f. Armand, i, 107, 1; iii, p. 34A.



Rafael

BRAMANTE

(Louvre)

VETTOR GAMBELLO

18. *Obv.* Head of Gambello to right, with short curly hair.
 Inscription: VICTOR CAMELIVS SVI IPSIVS EFFIGIATOR MDVIII

Rev. A sacrifice in antique style: five men, a woman and a child, engaged in sacrificing at an altar; one of the men lights a torch at a lamp; above, FAVE FOR, and below, SACRIFIC

British Museum. Diameter, 40.5 mm. Bronze. Struck. [Pl. XXI.]

Vettor Gambello (or, as he also calls himself, Camelus, Camelius or Camelio) was the son of mastro Antonio da San Zaccaria, and is first heard of in 1484, when he began to engrave dies for the Venetian mint. He is last mentioned in 1523, when he was still chief engraver to the mint. A versatile artist, he produced coins, medals, sculpture, jewellery and poetry; but to us he is known only by his coins and medals and plaquettes. He made a medal of Sixtus IV (1471-1478), and since there is no reason to doubt that it is contemporary, he can hardly have been born much later than 1455. He was one of the first Italian medallists to use the method of striking as well as casting, as a regular procedure; there are of course earlier struck medals, but they are exceptional before his time. Beautiful specimens of his cast work are to be seen in the portraits of Gentile and Giovanni Bellini (Nos. 13, 14.)

It is doubtful whether the sacrifice represented on the reverse of his medal has any personal reference to him. The inscription is presumably to be completed Fave For (tuna) Sacrific(io), although the goddess Fortune herself is not represented. The whole piece, in general appearance, is assimilated to a Roman sestertius of the Imperial period.

A second medal (Armand, i, p. 115, No. 4), uninscribed on the obverse, but signed by Gambello on the reverse, presents the features of a young man whom some suppose to be the artist; but the resemblance to the undoubted

portrait does not seem strong enough to warrant its inclusion here.

V. Lazari, *Notizia delle opere d'arte e d'antichità della Raccolta Correr di Venezia* (1859), pp. 181-183.

Armand, i, 115, 3.

GIOVANNI CAROTO

19. *Obv.* Bust to left, clothed, with lank hair cut straight. Inscription: IOHANNES CAROTVS PICTOR

Rev. The painter seated, nude, before a desk, drawing; before him stands his model, a nude youth. Inscription: OP · IV · TVR ·

Berlin. Diameter, 70 mm. Bronze. Cast. [Pl. XXII.]

This portrait of the Veronese painter is signed by Giulio della Torre, whose own portrait-medals are illustrated in Nos. 20, 21. It shows, like them, unfamiliarity with medallic technique; the artist seems not to understand the relation of the relief to the field, with the result that the composition has a curiously bald effect.

Giovanni was the younger brother of Francesco Caroto, and died after 15th Nov. 1555 (the date of his will) aged about sixty, according to Vasari. His work has recently been studied by Mr. Barclay Baron in the *Burlington Magazine*, vol. xviii, Oct. and Dec. 1910. There will be found illustrated two singularly unpleasing portraits of the painter by himself. Caroto also painted a portrait of Giulio della Torre, now no longer traceable.

Friedländer, p. 110, No. 14. Armand, i, 130, 4.

GIULIO DELLA TORRE

20. *Obv.* Bust to left, undraped, with short curly hair and pointed beard. Inscription: IVLIVS M · DE LATVRRE IVRIS VTRIVSQ(ve) DOC(tor) SE FECIT AN(no) D(omini) 1529

Rev. An angel walking to right, pointing out the way to Giulio, who follows closely, holding the angel's hand. Inscription: MEVS DVX

Berlin. Diameter, 72 mm. Bronze. Cast. [Pl. XXII.]

21. *Obv.* Bust to left, clothed, with thick hair, short beard and moustache, wearing cap. Inscription: IVLIVS MA · DE LATVRRE IV(ris) VT(riusque) D(octor) SE F(ecit) ·

Rev. Giulio standing to front, wearing a long furred gown, placing his left hand on his head, holding his gown together with his right. Inscription: ME IPSVM HONESTE A ·

Munich. Diameter, 66 mm. Bronze. Cast. [Pl. XXII.]

Giulio della Torre and Pomedelli (see No. 22) are the last of the Veronese medallists of any consequence. By profession a lawyer, Giulio practised the art of the medal as a dilettante. In spite of his amateurishness, which is evident in his technique, many of his medals are extraordinarily attractive, partly because of their unconventionality in regard to the ordinary rules of the medallic art, but chiefly because of the genuine feeling with which he is able to inspire ideas which in origin are somewhat academic. Nothing could be more simple than his art; his details he treats without care, his lettering is ragged and unkempt, the attitudes of his figures are often borrowed from the studio, he never troubles about rules of composition; but his sincerity of feeling shines through all these defects.

The date on No. 20 has been read 1527, but I know of no instance in Italian numerals where 7 has this rounded form. It is, on the other hand, a possible form for 9.

The difference between the portraits on these two medals, Nos. 20 and 21, is puzzling. This difference is not confined to the way in which the hair is worn—that is a detail that varies with age—but is especially noticeable in the shape of the nose. The profile of the second, indeed, if we ignore the beard and moustache, is exactly that of Girolamo della Torre, the medallist's son, of whom we have two medals

by the same hand. But for the inscription one would have identified the head as that of Girolamo. Yet the inscription shows no sign whatever of being an addition. The lettering, though much better than is usually found on this medallist's work, is yet paralleled on his medals of Giov. Battista Confalonier and Bartolommeo Socino.

Giulio married in 1504, and may therefore have been born about 1480; other dates in his life go down to 1540. The medal No. 20 is the only one from his hand that bears a date. So far as I know, no explanation has been given of the abbreviation M or MA which follows his first name. Nor can I explain the A in the inscription on the reverse of No. 21; it must represent a verb (amavi?).

Friedländer, p. 107, No. 1, and p. 213. Armand, i, 132, 15.

GIAN MARIA POMEDELLI

22. *Obv.* Bust to left, elderly, with hair curling at ends, wearing flat cap, and coat with open collar over vest, right hand on breast. Inscription: IO(annes) MARIA POMED(ellus) v(eronensis) v(illafrancorum).

Rev. Hercules, nude, standing to front, holding club, bow and lion-skin. Inscription: HERCVLES SALVATORIS

Berlin. Diameter, 23 mm. Bronze. Cast. [Pl. XXIII.]

This charming little medal, though unsigned, is entirely in the style of the artist whom it represents, coming particularly close to his medal of Tommaso Moro of 1527. On the reverse, "Hercules" would seem to be a mistake for "Herculis." Though we do not know what reference the type of the reverse has to Pomedelli, it would seem that the type and inscription are imitated from the ancient Greek coins of the island of Thasos; on these we find a figure of Heracles standing with club and lion-skin (not, however, with his bow) and the inscription ΗΡΑΚΛΕΟΥΣ ΣΩΤΗΡΟΣ, of which the inscription on the medal is the Latin translation.

These Thasian coins are very common, and Pomedelli may easily have come across one and found it attractive.

Gian Maria di Antonio di Bartolommeo Pomedelli belonged to a noble family of Villafranca, near Verona, where he seems to have lived all his life. He was born in 1478 or 1479, and was still living in 1537. He is known not only as a medallist, but as a painter and an engraver; his work in these other spheres, however, is mediocre, whereas his medals are often charming.

Friedländer, p. 104. Armand, i, 128, 12. Dom. Montini, in *Bollettino di Numismatica e di Arte della Medaglia*, 1906.

GIAN PIETRO CRIVELLI

23. *Obv.* Bust of Crivelli to right, elderly, clean-shaven, wearing dress, with stand-up collar, buttoned down the front.

Rev. On an oval shield, an oval cartouche with the inscription IOAN | PIET | RO · CR | IVELLO surrounded by a garland.

British Museum. Diameter, 53 mm. Bronze. Cast. [Pl. XXIII.]

Gian Pietro Crivello of Milan was born in 1463 and died in 1552. From 1508 or earlier until his death he was an important member of the goldsmith's craft in Rome. He was probably the friend whom Cellini calls Gian Pietro della Tacca. His house, decorated with stucco reliefs illustrating the life of Paul III, still stands in the Via de' Banchi Vecchi.

Of this medal another specimen is in the Turin Cabinet. It has been ascribed to Crivelli himself, apparently because he is not otherwise known to have made medals, and because this piece is like nothing else in the whole series of Italian medals. The border also has a suggestion of jeweller's work in it; this "bead and reel" form of border is exceedingly rare on Italian medals. The modelling of the face is quite masterly; in the uncompromising setting of the bust on a plain field, combined with great subtlety of modelling, and severe plainness from a decorative point of view, the work

reminds one not a little of some of the English portrait medals of the seventeenth century. Whoever made this piece, the medal of Benedetto Crivelli, another Milanese, which has been attributed to the same artist, has nothing to justify the attribution except the common surname.

Since Gian Pietro is represented as an old man, the medal was probably made some time in the second quarter of the sixteenth century.

D. Gnoli in *Archivio storico dell' Arte*, iv (1891), p. 241. C. v. Fabriczy, *Italian Medals*, pp. 172 f.

VALERIO BELLI

24. *Obv.* Bust to left, bearded, wearing gown. Inscription: VALERIVS BELLVS VICENTINVS

Without reverse.

British Museum. Diameter, 49.5 mm. Bronze. Cast. [Pl. XXIII.]

25. *Obv.* Bust to left, bearded, wearing cloak. Inscription: VALERIVS BELLVS ·

Without reverse.

British Museum. Diameter, 35 mm. Lead. Cast. [Pl. XXIII.]

These medals, though unsigned, are both generally ascribed to Belli's own hand. They do not, however, seem to be the work of one and the same artist. Armand, apparently by error, describes the second as having a reverse similar to that of Leone Leoni's medal of Baccio Bandinelli (No. 32). The British Museum specimen, which he professes to be describing, is without any reverse. The other portrait (No. 24) is sometimes found with reverses inspired by the antique, having no particular relation to Valerio Belli, so far as we know, and not originally made to fit the obverse. One of these reverses is copied from a famous ancient gem, signed by Athenion, representing Jupiter thundering against the giants. This gem, now at Naples, was once in the collection of Fulvio Orsini, and possibly still earlier in the Medici

cabinet; for Niccolò Fiorentino borrowed a motif from it for his medal of Alfonso d'Este. The other reverse shows a head of Arethusa, copied from a Syracusan decadrachm of the type which was engraved by Euaenetus. Both these reverses must have been added by a later hand, as in keeping with Valerio's taste for seeking inspiration in the antique.

Valerio di Antonio di Berto Belli, often called Valerio Vicentino, was born about 1468 at Vicenza, where also he died in 1546. His most famous work is a rock-crystal casket in the Uffizi, made for Clement VII in 1530-1532, with scenes from the life of Christ; but apart from his gem-cutting, he prided himself on his engraving of dies for "coins," representing the Roman Emperors, heroes, scholars, artists and women of antiquity. His style as an engraver of gems, excessively academic, was more admired once than it is now;¹ his portrait-medals show considerably more sympathy.

Vertue,² travelling in Italy in the eighteenth century, saw in the "Museo Trevisano" at Venice a marble relief (about twenty inches in height), a portrait of "Valerius Bellus Vincentinus." I do not know where, if at all, this relief now exists. A "copper medallion" which Vertue saw in the same collection may have been one of the medals described above, although from his words it does not seem to have had an inscription round the head. It is to be noted that Cicognara thinks some of the medals bearing the name of Valerio Belli may represent a descendant of his.³

Armand, i, 135, 1; 136, 3.

RICCIO

26. *Obv.* Bust to left, with short curly hair; slight drapery round the shoulders. Inscription: ANDREAS · CRISPVS · PATAVINVS · AEREVM · D(ivi) · ANT(onii) · CANDELABRVM · F(ecit) ·

¹ Cicognara, for instance, calls the Uffizi casket more precious than the chest of Cypselus.

² Brit. Mus. Add. MS. 23,073, fol. 9b.

³ *Storia* (1824), v, p. 476.

Rev. A dead laurel-tree, with broken stem hanging to right; below, on left, a fresh shoot; above, a star. Inscription: OBSTANTE · GENIO

Berlin. Diameter, 50 mm. Bronze. Cast. [Pl. XXIII.]

This portrait of the most famous of bronze-workers, Andrea Briosco, called Crispus or Riccio because of his curly hair, is generally attributed to himself. The inscription on the obverse refers to his best-known work, the great bronze candelabrum cast by him for the church of S. Antonio at Padua. He worked on this from 1507 to 1516; therefore the medal must have been cast, if it is indeed from his own hand, between 1516 and 1532. Nevertheless the slightly unusual phrasing of the obverse inscription, and the suggestion on the reverse of some reference to a flourishing career cut short by death, may make us hesitate to accept the current (and indeed never disputed) view. The portrait has, it is true, many of the characteristics of Riccio's style; but he founded a school of clever craftsmen who produced an enormous number of small bronzes which are too often catalogued as "by Riccio." I take it to be not impossible that some one of his pupils has here again caught his style, and produced this medal immediately after the master's death in 1532. That, as Fabriczy says, "the work is full of power and life, and still entirely in the spirit of the Quattrocento," may be true, but in the work of this Paduan school of bronze-casters the old traditions were strong. The argument, again, that the features resemble those of the portrait on Riccio's candelabrum, is worthless. If we are right in removing this medal from the list of Riccio's own productions, it will be necessary to reconsider the attribution to him, on the ground of resemblance to this medal and his plaquettes, of certain other medals. But this is not the place for such investigations.

Friedländer, p. 83. Armand, i, 120, 1.

INNOCENZO DA IMOLA

27. *Obv.* Bust to right, with long beard, wearing garment with slashed sleeves. Inscription: INNOCENTIVS · FRANCHVTIVS
Without reverse.

British Museum. Diameter, 69 mm. Bronze. Cast. [Pl. XXIII.]

Some specimens of this medal exist with reverses attached, but it is doubtful whether any of them were made for it.

Innocenzo Francucci, better known as Innocenzo da Imola, was born at Imola in 1494. In 1508 he became a pupil of Francia, but appears also to have been trained in Florence by Mariotto Albertinelli. He died in 1549.

The medal, which is good of its kind, has something of the Venetian style, but may have been produced in Bologna. The portrait represents a man of some forty-five to fifty years, so that it may be dated about 1540 to 1545, a date which is not inconsistent with its style. It closely resembles in treatment the medal of another Bolognese (Gaspare Fantuzzi), and is very likely by the same hand. Fantuzzi, however, is said to have died in 1521; if this is so, and his medal is not posthumous, there must be at least twenty years between the two pieces. Possibly Innocenzo is not so old as he looks in this portrait.

Armand, iii, 230 P.

GIOVANNI DAL CAVINO

28. *Obv.* Busts of Alessandro Bassiano, with short beard, and Cavino, with long beard, jugate to right, classically draped. Inscription: + ALEXAND(er) · BASSIANVSET IOHAN(nes) · CAVINEVS · PATAVINI

Rev. A Genius, holding a dolphin, and sacrificing with incense at an altar. Inscription: GENIO BENEVOLENTIAE DVLCIS

British Museum. Diameter, 37 mm. Bronze. Struck. [Pl. XXIII.]

Giovanni dal Cavino of Padua, goldsmith, medallist, and sculptor, was born in 1500 and died in 1570. He is chiefly notorious for his imitations of Roman coins of the class which, from the chief source of supply, are generally known as "Paduans." In addition to these forgeries—for forgeries they were, in spite of all attempts to gloss the facts—he also made a number of portraits of contemporaries, among them this double portrait of himself and the Paduan scholar who assisted him in his nefarious inventions. The portraits, apart from a certain technical skill, are dry and academic, and have singularly little to attract the eye accustomed to the work of medallists less subject to the influence of antiquity.

The reverse attached to the portraits of Cavino and his accomplice really belongs to a medal of Giannantonio Dulci of Padua; Cavino's dies, being all kept together, were combined in various ways. We also find attached to these portraits two other reverses, of which it is not possible to say whether they were intended to go with the obverse.

Armand, i, 180, 10.

GIULIO CLOVIO

29. *Obv.* Bust to right, wearing loose garment, buttoned down the front, with small turn-down collar. Inscription: IVLIVS CLOVIVS PICT(OR) · EXC(ELLENS) ·

Without reverse.

British Museum. Diameter, 32·5 mm. Bronze. Cast. [Pl. XXIII.]

Giulio Clovio, a Croat, born in 1498, first came to Italy in 1516. He attained extreme popularity as an illustrator of manuscripts, in a manner which hardly commends itself, either by style or by content, to the eye trained in the work of the Northern Schools of the thirteenth and fourteenth centuries, or in the Italian of the fifteenth.¹ He died in 1578.

¹ Cf. J. A. Herbert, *Illuminated Manuscripts*, p. 304.



A. Anderson

El Greco

GIULIO CLOVIO
(Naples)

Another medal, of which a specimen is said by Argelati¹ to have been in the Brera, had for its reverse type Fame blowing the trumpet of Virtue, who sits retired in a wood. No specimen of this medal has rewarded inquiries made for it. The little piece illustrated here is itself an after-cast.

A brilliant portrait of the artist in the Naples Gallery, by il Greco, is illustrated in Pl. VI. Clovio made il Greco's acquaintance in 1570.² The Curzon portrait illustrated by Bradley (p. 186) would appear to be a copy of this. A miniature portrait of Clovio by himself in the Uffizi must also be mentioned.³

J. W. Bradley, *Life and Work of Giorgio Giulio Clovio*, (1891) pp. 368 ff.

LEONE LEONI

30. *Obv.* Within a circle of fetters, bust of Leone Leoni to right, with moustache and slight chin-beard, wearing a cloak; behind, a galley, with an anchor (under the bust) attached to it by a cable; also, apparently attached by a chain to Leone's neck, a block with two openings, and a hammer. No inscription.

Rev. Bust of Andrea Doria to right, with long beard, wearing cloak over cuirass; behind, a trident; below, a dolphin. Inscription: ANDREAS DORIA P(ater) · P(atriciae) ·

British Museum. Diameter, 42.5 mm. Bronze. Struck. [Pl. XXIV.]

31. *Obv.* Bust of Leone Leoni to right, bearded, cloak

¹ *De mon. Ital.*, part iii, p. 36 of last section. I understand that the medal is not now in the Brera.

² Cf. Milanesi's *Vasari*, vii, 567 note 1. (The same picture mentioned in an eighteenth-century inventory of the Farnese Gallery at Parma.) This picture has been attributed to Jacopo Bassano, but Justi (*Zeitschr. für bild. Kunst*, N. F. viii, 1897, p. 181) says that it bears il Greco's signature. The portrait is repeated in a group with Titian, Michelangelo, and il Greco himself in the picture of the Purification of the Temple in the Earl of Yarborough's collection (*op. cit.*, p. 183).

³ G. C. Williamson, *Portrait Miniatures*, Vol. II, pl. 98, 4.

fastened on right shoulder. Inscription: LEO · ARETINVS ·
SCVLPTOR · CAES[ARE]VS ·

Without reverse.

Ambrosian Library(?), Milan. Diameter, 59 mm. Lead. Cast. [Pl. XXIV.]

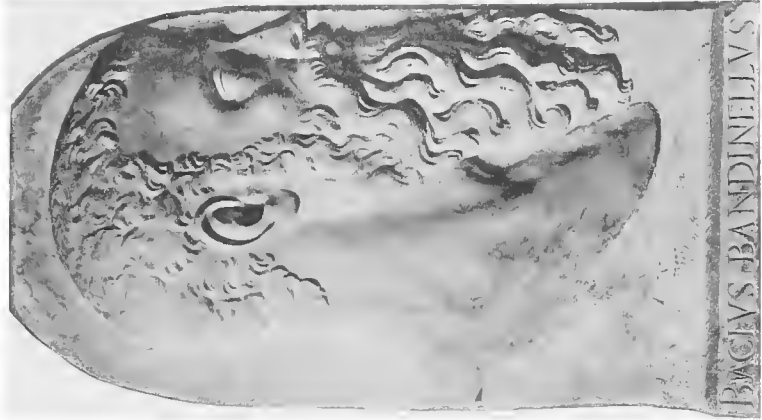
The career of the sculptor and medallist Leone Leoni of Arezzo seems in some respects to have resembled that of his rival Benvenuto Cellini (whom he succeeded in getting into prison in 1538). He was born about 1509, probably at Arezzo, rather than Menaggio, as some suppose. The first of the two medals, No. 30, which is certainly from his own hand, commemorates an interesting episode in his life. In 1540 he was sent to the galleys for a violent assault on the Pope's jeweller, a German goldsmith named Pellegrino di Leuti (Valdinero or Waldener). But the great Genoese Doge, Andrea Doria, interested himself in his case and procured his liberation. Accordingly in 1541, while at Genoa, Leone made the medal which represents his patron and himself, placing around his own portrait the chains from which he had been released.

Some have discerned behind the head of Leone on this medal not merely the galley, but a little boat rowing away from it. I confess that I can see no signs of this. Such a subject, indeed, forms the type of another reverse which Leone made for Doria's portrait, and which is supposed also to allude to his deliverance from the galleys.

I cannot explain the block pierced with two rectangular openings. Have it and the hammer some connexion with the fetters; or is it some kind of tackle-block?¹

The second medal, which represents the artist with the title of Sculptor to the Emperor, may coincide in date with the patent of nobility which he received from Charles V on 2nd Nov. 1549, when he was about forty years old. This

¹ Mr. Cecil Torr calls my attention to a passage in Pantero Pantera's work on the Galleys (*L'Armata Navale*, cap. xiii), which shows that the rowers on the ninth bench had the duty of hoisting the *carnara*, a kind of heavy loading tackle.



*Giordano
Firenze: Opera del Duomo*



Ervin

BACCIO BANDINELLI

medal is confidently attributed by Armand and Plon to Leone's own hand. The only known specimen is said to have been in the Ambrosiana at the time of its publication by Casati¹ and Plon, *i.e.* up to 1887; but recent enquiry has failed to discover it in that collection.

Armand, i, 164, 8, iii, 68 *k*, 73 *S*. E. Plon, *Leone Leoni*, etc., p. 256.

BACCIO BANDINELLI

32. *Obv.* Bust to right, with short curly hair and long beard; on truncation of arm, LEO. Inscription: · BACIVS: BAN (dinellus) · SCVLP (tor) · FLO (rentinus) ·

Rev. Within a laurel wreath, CHANDOR | ILLESVS.

Berlin. Diameter, 39 mm. Bronze. Struck. [Pl. XXIV.]

This medal is signed by Leone Leoni (see No. 30).

Bartolommeo Bandinelli was born at Florence on 12 Nov. 1493, and died on 2 Feb. 1560. Fischel, in Thieme's *Lexikon*, enumerates the following portraits of him, besides the medal: the painting in the Uffizi, attributed to his own hand; the engraving in Vasari; a marble relief in the Opera del Duomo; a terra-cotta sketch connected with the same at Berlin; a portrait attributed to Sebastiano or Salviati in Mrs. Gardner's collection at Boston. To these we may add a drawing in the British Museum which has been attributed to Francesco di Girolamo Pratense. The portraits at Berlin and in the Opera del Duomo at Florence are figured in Pl. VII.

Armand, i, 163, 4.

GIULIO CAMPI

33. *Obv.* Bust to left, undraped, with short hair and beard. Inscription: IVLIVS CAMPVS CRE(MONENSIS) · PICTOR

¹ *Leone Leoni e G. P. Lomazzo* (1884).

Rev. Within a laurel wreath, a vase ornamented with two masks and a garland. Inscription: ΑΤΡΟΠΟΣ

Berlin. Diameter, 40 mm. Bronze. Cast. [Pl. XXIV.]

Giulio was the eldest of the three painter sons of the painter Galeazzo Campi of Cremona. He was born about 1502, and died in 1572.

On the reverse of this medal, Atropos appears to be used generically, the vase representing the urn of Fate. Strictly, the emblem of Atropos should be the shears with which she "slits the thin-spun life."

The medal is unsigned, and no attribution has been suggested.

Armand ii, 207, 22.

TITIAN

34. *Obv.* Bust to left, with forked beard, head swathed, wearing cloak. Inscription: TITIANVS:PICTOR ET:EQVES:C(ad-urcensis):

Without reverse.

Berlin (from the Lanna Collection). Diameter, 34 mm. Bronze. Cast. [Pl. XXIV.]

35. *Obv.* Bust to left, bearded, wearing a cap on the back of his head. Inscription: TITIANVS EQVES

Without reverse.

British Museum. Diameter, 39.5 mm. Lead. Cast. [Pl. XXIV.]

The first of these medals of Titian, though unsigned, is generally accepted as the work of Leone Leoni; Armand even places it among the medals of the authorship of which there is no doubt. It must be admitted that it shows small resemblance in style to any authenticated piece by that medallist. The reverse (a Bacchante) which is sometimes found attached to this portrait does not seem to have been originally made for it.

The second medal is with much more plausibility attri-



Anderson

TITIAN

(Madrid: Prado)



Orl. Fuoco

TITIAN
(Stockholm)

buted to Pastorino of Siena. It is in a style which, so far as Pastorino is concerned, is discarded about 1554, and we may date it about 1540-50, when Titian was from sixty-three to seventy-three years old. On the other medal, he appears considerably more aged, and it can hardly be earlier than about 1560-70.

There exists a third medal of Titian, not included by Armand among sixteenth century medals, and probably with good reason. But whatever its date, it is a poor and lifeless portrait. Specimens are in the British Museum and at Vienna; one is illustrated in the *Trésor de Numismatique, Médailles Italiennes*, ii, pl. 38, No. 1.

For comparison, I reproduce first (Pl. VIII) the noble portrait, by the master himself, which is in the Prado. This Ricketts dates about 1566 to 1570. Very interesting also, and but little known, is the portrait at Stockholm, by Orlando Fiacco (Pl. IX). Fiacco was a portrait-painter of great repute in his time (about 1560), and there was a portrait of Titian by him in the house of Giuseppe Caliarì at Venice.¹

Armand, i, 166, 21; 208, 122. Plon, *Leone Leoni*, etc., p. 253.

FRANCESCO DA SANGALLO

36. *Obv.* Bust to left, with long beard, head swathed, wearing embroidered dress over under-garment with lace collar; *in cavo* on the truncation, FACIEB(at). Inscription: FRANCESCO DA SANGALLO SCVLTORE ET ARCHITETTO FIORENTINO).

Rev. The Tower of Santa Croce at Florence; on either side o | PV | s · M · | · D · L | 1; all in a heavy garland.

British Museum. Diameter, 68·5 mm. Bronze. Cast. [Pl. XXIV.]

37. *Obv.* Similar to preceding, the inscription slightly varied, and FACIEB(at) *in cavo* on the truncation.

¹ I have to thank Dr. E. Steinmann for calling my attention to this picture.

Rev. Bust of Elena Marsupini left. Inscription: HELENA MARSVPINI CONSORTE FIOREN(tina) A(nno) M · D · LI ·

Bibliothèque Nationale, Paris. Diameter, 96 mm. Bronze. Cast. [Pl. XXV.]

These thoroughly characteristic portraits of Francesco di Giuliano da Sangallo are replicas on a small scale of the marble relief in the Church of S. Maria Primerana at Fiesole (Pl. X); that portrait of himself was dedicated by the sculptor in 1542. Of the two medallic portraits illustrated here, the former occurs with two reverses, the one described, and another representing a terminal statue of a man, whose hand caresses a dog (inscription DVRABO). Some specimens bear the date MDL *in cavo* on the obverse. There are also two reverses to the larger portrait, one of the tower of Santa Croce, dated MDXXXXX; the other of the artist's wife, Elena Marsupini, dated MDLI, as described.

Sangallo began work on the tower of Santa Croce in 1549; the foundations were complete in August 1551; and Francesco paid for receptacles for the medals which were to be placed in them. In 1854 these receptacles were found, containing medals of Cosimo I and also three medals of Francesco with the tower and two with the portrait of his wife. These specimens may be seen in the Museum of Santa Croce.

Sangallo's coarse mannerism, amounting to brutality, is at its strongest in these vivid but unpleasant portraits.

Armand, i, 158, 5-8. G. Clause, *Les San Gallo*, iii, pp. 139 ff., 217 ff.

GIOVANNI BATTISTA CASELLI

38. *Obv.* Bust to right, old and bald, classically draped; below, 1551. Inscription: IO(annes) · BAPTISTA CASELLIVS

Rev. Atlas, nude, bearded, standing to front, holding up the globe on his left shoulder with both hands; on either side, a tree. Inscription: ET NVLL ASTRINGO ET TVTTO IL MONDO ABRACCIO

Collection of Mr. T. W. Greene. Diameter, 45·5 mm. Bronze. Cast. [Pl. XXV.]



FRANCESCO DA SANGALLO
(Fiesole: S. Maria Primerana)

Of this rare medal one other specimen has been published; it is in the Brescia Museum. That the piece is from Caselli's own hand, we know from some verses of his in which he mentions it. Born at Cremona, evidently before 1500, to judge from his age on this medal, he is said to have worked not only as medallist, but as sculptor and portrait-painter. The medal does not give a very high idea of his qualities as an artist.

Armand, i, 177. Rizzini, *Illustr. dei Civici Musei di Brescia*, ii (1892), 253.

FRANCESCO PAROLARO

38 bis. *Obv.* Bust to left, clothed; on truncation (*in cavo*)
· P · 1553. Inscription: FRANCISCO PAROLARO A · A · LXVI
Without reverse.

Museum, Reggio d'Emilia. Diameter, 50 mm. Bronze. Cast.

Francesco (or Gianfrancesco) Parolaro, a metalworker and jeweller of Reggio d'Emilia, was born in 1487 and died after 9 July 1557. The signature · P · 1553 represents the medallist Pastorino of Siena, whom we know to have visited Reggio and worked there as engraver to the mint from the middle of 1553 to the middle of 1554.

I have not been able to obtain a cast of a specimen of this medal sufficiently well preserved to be worth reproducing. Besides the specimen described, there is one in the Berlin Cabinet.

Burlington Magazine, Sept. 1906, p. 412. *Archivio Storico d'Arte*, v, p. 36.

SOPHONISBA ANGUSSOLA

39. *Obv.* Bust to left, wearing dress with open collar and puffed and slashed sleeves. Inscription: SOPHONISBA · ANGVSSOLA · AMILCARIS · FIL(ia)
Without reverse.

Formerly in the Butler Collection.¹ Diameter, 69 mm. Bronze. Cast. [Pl. XXV.]

¹ Sale Catalogue, Sotheby's, 1911, lot 923. I do not know its present possessor, and must apologize for reproducing it without permission.

Another specimen of this medal is in the Paris cabinet, but it is greatly altered for the worse by chasing. To judge from the apparent age of the sitter, who is still called "daughter of Amilcare," as if she had not yet made a great name for herself, the medal was probably cast about 1550-1560.

Sophonisba was the eldest and most distinguished of the six painter-daughters of Amilcare Anguisciola or Angussola of Cremona. She was born in 1527 and died after 1623, probably at Palermo, where Van Dyck saw and sketched her in that year.

Sophonisba has left many representations of herself; besides the Uffizi portrait at the age of twenty, I may mention the attractive likeness in the Poldi Pezzoli Gallery at Milan (Pl. XI). I am not sure that she is represented in the picture in the Borghese Gallery which is generally supposed to be her portrait.

Armand, i, 207, 21. Fournier-Sarlovèze in *Revue de l'Art ancien et moderne*, v and vi.

MICHELANGELO BUONARROTI

40. *Obv.* Bust to right, bearded, in loose cloak; on truncation, LEO. Inscription: MICHAELANGELVS · BONARROTVS · FLOR(entinus) · AET · S · ANN 88 ·

Rev. A blind man, wearing cap, nude to waist, carrying staff and water-flask, and led to right by a dog. Inscription: DOCEBO · INIQVOS · V(ias) · T(uas) · ET · IMPII · AD · TE CONVER(tentur) ·

British Museum. Diameter, 59.5 mm. Lead. Cast. [Pl. XXVI.] [This specimen is without the usual reverse.]

This portrait, by Michelangelo's friend Leone Leoni, exists in a very large number of specimens, of varying excellence; it was evidently among the most popular of sixteenth century medals, combining as it did the representation of one of the



SOPHONISBA ANGUSSOLA

(Milan: Faldi Pezzoli)

Anderson

greatest of artists with the handiwork of one of the most skilful of Italian medallists.

The iconography of Michelangelo is to be exhaustively treated by Dr. E. Steinmann in a forthcoming work, and it is therefore unnecessary to dwell on it here. An interesting and little-known engraving is, however, reproduced in Pl. XII from the specimen in the British Museum. It has already been figured by Dr. Steinmann in his work on the Sixtine Chapel. It represents Michelangelo at the age of twenty-three. The composition recalls the engraving by Marcantonio which seems to have inspired the picture by Paolo Veronese of the dream of St. Helena. Possibly Parmigianino may have been the source of both engravings.¹ To return to Leone Leoni's medal: it should be compared with a wax model (Pl. XXVI, No. 40*b*), doubtless made for casting from, which seems to be from the hand of Leone Leoni, to whom an old label on the back attributes it. It is in the British Museum, and is a remarkably fine and characteristic piece of modelling, entirely worthy of Leone Leoni; it differs in many small details from the signed medal. The lead medal, in the collection of Mr. Maurice Rosenheim, also illustrated in Pl. XXVI, No. 40*a*, measures 48.5 × 37 mm. It seems to be from a quite different hand, and portrays the artist at an earlier age.

The legend on the reverse of Leone Leoni's medal is from Psalm li, 13 (l, 15 in the Vulgate). I do not understand its application to the subject, which was suggested by Michelangelo himself. The medal was modelled at Rome, and four casts, one chased and completed, were sent by the artist to Michelangelo with a letter dated 14 March 1561. We infer from this that the artist was in the habit of issuing unfinished casts, which were doubtless afterwards chased by sometimes inferior hands. In this case he asks Michelangelo to keep the finished specimen and do what he likes with the rest.

Armand, i, 163, 6. E. Plon, *Leone Leoni*, etc. (1887), p. 165.

¹ The date 1522 on the engraving is an addition in ink. It may well, however, Mr. A. M. Hind informs me, represent the date about which the engraving was made.

GIOVANNI PAOLO LOMAZZO

41. *Obv.* Bust to left, with short hair, and very slight beard and moustache; drapery knotted on left shoulder and leaving right shoulder bare. Inscription: IO(annes) · PAVLVS LOMATIVS

Rev. Mercury, with caduceus, presenting Lomazzo (who advances with open hands) to Fortune (nude, moving to right on a globe, holding in both hands a veil which flies behind her). Inscription: VTRIVSQVE

British Museum. Diameter, 50 mm. Bronze. Cast. [Pl. XXVI.]

42. *Obv.* Bust of Lomazzo to right, with very slight beard and moustache; undraped. Inscription: IO(annes) PAVLVS LOMATIVS PIC(tor) AET(at)is AN(n)o and, in inner circle, XXIII · MDLXII · P · P · R

Rev. A column among waves which break upon it; on the right, a tree; in the background, a city. Inscription: VIRTVS FVLMINA AVARITIAE CONTEMNIT.

Museo Artistico Municipale, Milan. Diameter, 46 mm. Cast. [Pl. XXVI.]

Giovanni Paolo Lomazzo, best known as the author of a *Treatise dell' arte della Pittura* and of the *Idea del Tempio della Pittura*, was born 26 April 1538. It is conjectured that he went to Rome before 1564. At the age of thirty-two he became blind. He died 13 Feb. 1600.

Both medals represent his curiously negroid features at about the same age, *i.e.*, twenty-three. Some specimens of the former, No. 41, add the word Pic[tor] to the inscription. It is by Annibale Fontana, since it is alluded to in a sonnet by Lomazzo entitled "sopra una medaglia fatta da Annibale Fontana." The first four lines run:

La Prudenza ch' insieme è la Fortuna
A cui sto innanzi chin, soprà un roverso
Por fei d'una medaglia, u con stil terso
Un mi ritrasse per furor di luna.



Micha Ange bonarotanus Florentinus.
Sculptor optimus anno ætatis sue . 23 .

MICHELANGELO

(British Museum)

This seems clearly to refer to the figure of Lomazzo bending before Fortune. The inscription "Utriusque" may refer to the identification of Good Luck with Prudence which the poet makes in the first line. I confess to being unable to understand the point of "per furor di luna." The remainder of the sonnet (which is reprinted from the *Rime* by Casati) seems not to bear upon the medal.

This medal is the source of the engraving which adorns the various title-pages of the editions of the author's *Trattato* (Milan 1584) and *Rime* (Milan 1587).

The second medal (of which there is another specimen at Brescia) is a good example of the work of Pier Paolo Galeotti, called il Romano. It was probably made at Florence, where Galeotti worked for the most part after 1550. It is evidently the piece mentioned, though not described, by Lomazzo in a sonnet which he sent with a specimen to Prospero Visconti (*Rime*, p. 155). As Annibale Fontana was a Milanese, it is possible that his medal was made at Milan, before Lomazzo went south.

Lomazzo returned the compliment paid him by the two medallists by painting their portraits.

Armand, i, 230, 15; 254, 2; iii, 121a. C. Casati, *Leone Leoni . . . e Giov. Paolo Lomazzo* (Milan 1884).

GIROLAMO FIGINO

43. *Obv.* Bust to left, bearded. Inscription: HIERONIMVS · FIGINVS · MDLXII

Rev. Minerva, helmeted, standing to front, with spear and shield; at her feet, emblems of the arts (architect's square, book of music, guitar, compasses, torso, viol). Inscription: OMNIS · IN · HOC · SVM

British Museum. Diameter, 37 mm. Lead. Cast. [Pl. XXVI.]

Girolamo Figino, a Milanese painter and miniator, was a pupil of Lomazzo. The same portrait of him is found at-

tached to a portrait of a relation, Jacopo Antonio, dated MDLV; but the best known member of the family was the portrait-painter Ambrogio Figino.

The medal is unsigned, but in style it shows no small resemblance to the work of Galeotti; and since a medal of Figino's master, Lomazzo, was made by him (see No. 42), we may perhaps venture on the attribution.

Lomazzo, in one of his poems (*Rime*, 1587, p. 115) praises Girolamo's versatility:

non senza lode a molta imprese
Attende, pinge, suona, e in lira canta.

The reverse of the medal illustrates these varied talents.

Armand, iii, 251 D.

ALFONSO RUSPAGIARI

44. *Obv.* Half-figure to front, the head turned to right; he wears a garment of fine stuff, clasped on his breast with a lion's mask clasp; the left arm is truncated, the right hand holds an instrument resembling a set of four small organ-pipes. Inscription: ALF RVSPAGIARII REGIEN and, below, IDEM | A · R

Without reverse.

Bibliothèque Nationale, Paris. Diameter, 78·5 mm. Cast. [Pl. XXVII.]

Alfonso di Tomaso Ruspagliari, a highly accomplished caster from wax, but not a great artist, was born at Reggio d'Emilia in 1521. He played a prominent part in the affairs of his city, was made superintendent of the local mint in 1571 and died in the autumn of 1576. He delights in showing his virtuosity in the treatment of fine and much-folded drapery, rather hung about the body than worn; the ladies whom he represents are all "drest about the head¹ . . . with embroyderies, frizelings, and carcanets of pearles"; the busts are

¹ Florio's Montaigne, I, xxv; I have omitted a phrase which would cast an unwarrantable imputation on the character of Ruspagliari's sitters.

supported on fantastic brackets, and the arms truncated as if they were carved in stone. These affectations are hardly compensated by the extreme delicacy of his modelling in low relief.

Armand, i, p. 216, 3. A. Balletti, in *Rassegna d'Arte*, 1901, pp. 107 f.; 1904, pp. 44 f.

ALESSANDRO ARDENTI

45. *Obv.* Bust seen from behind, with head to right, the right arm shown truncated (as in sculpture); wears mantle attached by various clasps and straps. Inscription: ALEX(ander) ARDENTIVS PICT(or) EXIM(ius) and in smaller letters A·R
Without reverse.

British Museum. Diameter, 52·5 mm. Lead. Cast. [Pl. XXVI.]

Alessandro Ardenti of Faenza painted at Lucca (which still contains some of his pictures) and at Turin for the court of Savoy, in whose service he died in 1595. But this medal was probably made before he left his native province, that is probably before 1565, which is the date on one of his pictures at Lucca.

The medal is a typical work of Alfonso Ruspagliari, whose own portrait of himself is given in No. 44. It occurs also with a reverse representing the sphere of Fortune, with one man mounting, the other descending, and the inscription ET ME.¹

This Alessandro Ardenti is apparently distinct from another person of the same name and period, who also painted in Lucca, and seems to have been a native of that city.

Armand, i, 216, 1. *Burlington Magazine*, Dec. 1907, 142.

¹ So, and not ET MA, as Armand gives it, should the inscription be read, M. de Foville informs me.

ANDREA FOSCO

46. *Obv.* Half figure to left, with short curly beard, wearing doublet with high collar, before a table on which rests a small torso of a nude figure; he supports it with his right, and holds compasses in his left; behind the table, a pedestal (inscribed A · A) on which is a vase containing a rosebush(?). Inscription: ANDREAS FVSCHVS.

Without reverse.

Brera, Milan. Diameter, 130 mm. Lead. Cast. [Pl. XXVII.]

The subject of this rather pretentious portrait is described in a document of 1566 as the "eminent messer Andrea, son of the late messer Francesco Fosco of Faenza, at present living at Venice, an industrious sculptor in wood." Andrea was commissioned to provide the *pala* for the altar in the church of St. John Baptist at Latisana, which was put up on 21 June 1567. The painting (*Baptism of Christ*) was by Paolo Veronese.

The medal is signed A · A, and has consequently been attributed to Antonio Abondio. It is however, distinctly inferior to Abondio's own work, and belongs rather to a small class of medals, mostly signed with the same letters A · A, and attributable, apparently, to some artist of the Emilia; for his subjects are nearly all natives of Faenza, Carpi, or Reggio. He shows the influence (though none of the refinement) of Ruspagliari, who made the medals of Alessandro Ardeni and himself (No. 44, 45). Since one of his subjects is Agostino Ardeni of Faenza, it is not impossible that "A · A" is to be identified with one of these two members of the Ardeni family.¹

Ambrosoli in *Rivista Italiana di Numismatica*, ii (1889), pp. 391 f. G. Cassi in *Bollettino d'Arte*, iv (1910), pp. 481 ff.

¹ See *Burlington Magazine*, Dec. 1907, pp. 141 f.



Vittoria

Ainari

JACOPO SANSOVINO

(Venice: Seminario)





Tintoretto

Anderson

JACOPO SAN SOVINO
(Uffizi)

JACOPO TATTI (called SANSOVINO)

47. *Obv.* Bust to right, with straggling forked beard, head swathed and covered with cap with back-flap turned down; wears cloak with broad fur collar; behind, L·L· Inscription: IACOBVS SANSOVINVS SCVLPTOR' ET ARCHITECT(us)

Without reverse.

Victoria and Albert Museum. Diameter, 63 mm. Lead. Cast. [Pl. XXVIII.]

The signature on this rare medal denotes Lodovico Leoni, two of whose other works are dated 1566 and 1568. This portrait of the famous architect and sculptor (who was born in 1486 and died in 1570) may have been made about the same time, for it shows him at an advanced age. Another medal of Sansovino, represented by a single specimen in the Museo Correr, does not appear to me to be contemporary.

Tintoretto's portrait in the Uffizi (Pl. XIV), so expressive and so ugly, was painted when Sansovino was eighty-four. Another well-known portrait of the sculptor is the bust by Alessandro Vittoria in the Seminario at Venice (Pl. XIII); but in this the sitter is considerably younger.

Armand, i, 252, 7.

TIMOTHEUS REFATUS

48. *Obv.* Bust to right, tonsured and bearded, in monastic habit; on the truncation, 1566. Inscription: ·TIMOT(heus)· REFATVS· SVI· IPS(ius)· EFFIGIATOR·

Rev. Arabian camel, lying down to left; beside it, two corded packages; in the background, trees. Inscription: ·T· R· NON· VLTRA· VIRES·

British Museum. Diameter, 23 mm. Lead. Cast. [Pl. XXVIII.]

Nothing is known of this medallist except what his medals tell us, nor was his name known until the publication in 1902 of this apparently unique specimen of his own portrait,

showing him to have been a member of some religious order. There exist two other medals signed by him, both of Mantuan monks, Teodoro Qualla and Aurelio Piosna, made in the year 1562. Those medals are signed TIM · R · M · F · and TIM · REF · MANT · F ·, showing that the artist too was a Mantuan. The device on the reverse is of course an allusion to the legend that the camel will not carry more than his just weight, or travel more than his just distance.

Numismatic Chronicle, 1902, pp. 55-61.

BERNARDINO CAMPI

49. *Obv.* Bust to left, bearded, wearing coat with small fur collar. Inscription: BERNARDINVS DA CAMPO · CREMONENI SIS · (*sic*).

Rev. Fame, winged, wearing long tunic, standing to front on four crocodiles, blowing two trumpets. No inscription.

British Museum. Diameter, 49·5 mm. Lead. Cast. [Pl. XXVIII.]

The painter Bernardino di Pietro Campi was a pupil first of his elder brother Giulio (see No. 33), then of Ippolito Costa in Mantua. He was born about 1522 at Cremona, and died between 1590 and 1595. The medal represents him at the age of about forty to fifty.

It is a creditable piece of work, but unsigned and un-attributed. I am quite unable to explain the significance of the reptiles on which Fame stands, in the reverse design.

Armand, ii, 264, 9.

GIORGIO VASARI

50. *Obv.* Bust to right, bearded, wearing doublet and gown; incised on the truncation, LEO · Inscription: GIORGIVS · VASARVS · ARRETINVS · PICTOR ·

Without reverse.

Berlin. Diameter, 60 mm. Bronze. Cast. [Pl. XXVIII.]

This medal, to judge from Vasari's appearance, which is that of an elderly man of about fifty-five to sixty, must have been made about 1570. None of Leone Leoni's *dated* medals, it is true, is later than 1563, but there is nothing to show that he gave up working as a medallist in that year. Plon, indeed, attributes the medal to 1557 or 1558, but gives no reason for his dating.

Vasari's own portrait of himself in the Uffizi (Pl. XV) seems to represent him at much the same age as the medal.

Armand, i, 167, 22. Plon, *Leone Leoni*, p. 268.

JACOPO PRIMAVERA

51. *Obv.* Bust to right, with moustache and "royale," wearing doublet buttoned down the front, with turn-down collar, and mantle knotted on right shoulder. Inscription: IACOBVS PRIMAVERA · AET(atis) · AN(no) · XXXVI

Rev. Bust of Helena Nisselys to right, hair richly dressed, wearing large ruff and elaborately ornamented dress (on the arm a monogram of her husband's and her own initials). Inscription: HELENA NISSELYS · AET(atis) · s(uae) · AN(no) · XVII

Bibliothèque Nationale. Paris. Diameter, 64.5 mm. Bronze. Cast. [Pl. XXVIII.]

Primavera was one of the Italian artists who colonized France in the second half of the sixteenth century, and most if not all of his medals were made there, so that he can hardly count as an Italian artist at all. Nothing is known about him, except that he must have been working from about 1568 to 1585; it is conjectured that he may have been born about 1544. I think there is a v on the left of the monogram on the arm of Helen Nisselys, which would point to her having been the wife and not, as some have rather unnecessarily supposed, the mistress of the artist. Chabouillet, who characterizes the question as scabrous (perhaps a strong term considering the manners of the time), speculates at luxurious length thereon; one cannot help being reminded

of Friedländer's criticism that the authors of the *Trésor de Numismatique* detected a courtesan in every unknown female portrait.

A. Chabouillet in *Mém. de la Soc. arch. et hist. de l'Orléanais*, xv (1876), pp. 197-258. Armand, i, 277, 15. F. Mazerolle, *Les Médailleurs français* (1902), i, pp. xc f.

JACOPO DA TREZZO

52. *Obv.* Bust to left, bearded, wearing doublet with collar, and gown with fur collar. Inscription: IACOBVS NIZOLLA DE TRIZZIA MDLXXII · and in smaller letters in returning circle AN · AB ·

Rev. Vulcan, nude but for waist cloth, seated on his anvil, holding sledge-hammer, and resting his foot on bellows; he converses with Minerva, who stands holding olive-branch and resting on spear. Inscription: ARTIBVS QVAESITA GLORIA

Berlin. Diameter, 70 mm. Bronze. Cast. [Pl. XXIX.]

This is a good specimen of the delicate work of Antonio Abondio, illustrating his subtle modelling and careful differentiation of texture.

Where was this medal cast? Fabriczy makes a curious slip when he regards it as a youthful work of the artist's, "in any case earlier than 1555, when he (Trezzo) went to the Netherlands and thence to Spain." It bears, as is plain, the date 1572. There is in fact only one medal which seems to be attributable with any good reason to the period before Abondio went to work for the Austrian court—that of Niccolò Madruzzo.¹ But we know as a fact that Abondio was in Spain from June 1571 to March 1572, and it is here that he must have met Trezzo. The medal of Trezzo does not necessarily therefore, as some have thought, indicate a connexion of Abondio with Milan.

¹ See *Burlington Magazine*, Dec. 1907, p. 141.

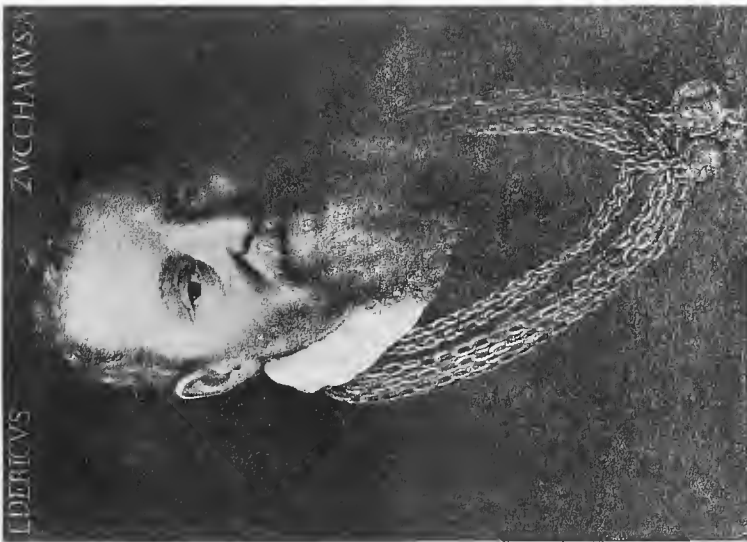


Broggi

Uffizi

GIORGIO VASARI

(See pages 68, 69)



Broggi

Uffizi

FED. ZUCCHERO

(See page 70)

Jacopo da Trezzo¹ was born about 1515 or 1520, and worked first in Milan. In 1555 he went to the Netherlands, and in 1559 to Spain, where he spent the rest of his life. He enjoyed a great reputation as a sculptor and an engraver of precious stones, in the machinery of which craft he made certain improvements. Morigia says that he discovered the secret of engraving diamonds; but Caradosso is also said to have possessed that art. He engraved on a diamond the coat of arms of Charles V. He was sent to England with Philip II on the occasion of the marriage with Mary Tudor, when he produced a fine medal with the portraits of the two sovereigns. Philip II employed him constantly; from Morigia it appears that he was on very familiar terms with his sovereign. He worked for seven years on the screen of the church of the Escorial, and made a *custodia* there of rock-crystal, jasper, and other precious stones. He was buried in the Carmelite church at Madrid. His occupation as an architect is indicated on his medal by the square and compasses which lie at the feet of Vulcan.

The portrait of Trezzo was painted by Bernardino Campi, but whether this is preserved I do not know.

Morigia, *La Nobiltà di Milano* (1595), p. 290. Armand, i, 273, 30. Fabriczy, *Italian Medals*, p. 210.

FRANCESCO VOLTERRANO

53. *Obv.* Bust to right, bearded, wearing ruff and gown. Inscription: FRANCISCVS VOLATERANVS · T · R ·

Rev. A hand holding a square and compasses. Inscription: SI QUID VALEMVS

Berlin. Diameter, 40 mm. Bronze. Cast. [Pl. XXIX.]

Francesco of Volterra, who began as a worker in wood-inlay, but afterwards took to architecture, and produced a number of indifferent buildings in Rome, is less famous than

¹ The medal gives his surname as Nizolla; I do not know whether there is any other evidence for this fact.

his wife, Diana Scultore, whose portrait we have in No. 54 from the hand of the same medallist "T. R." Both pieces were probably made about the same time; and if so, not after 1587, about which time Diana died. Francesco was working as late as 1592, and died in 1600. Now the only dated medals by "T. R." are of 1570 and 1572, and most of his medals seem to belong to the seventies. Francesco looks, in his portrait, fully sixty years old, and if we suppose that the medal was made some time in the seventies, that would make him live to eighty or ninety years.

"T. R." is to be distinguished from Timotheus Refatus of Mantua, who sometimes uses the same abbreviated signature (see No. 48).

Armand, i, 287, 2. *Numismatic Chronicle*, 1902, p. 54 f. Another specimen of this medal, showing the signature more clearly than the one illustrated, has recently been acquired by the British Museum.

DIANA SCULTORE

54. *Obv.* Bust of Diana Scultore to right, her head covered with a drapery. Inscription: DIANA MANTVANA · T · R ·

Rev. A right hand holding a burin, engraving on an oval copper-plate a figure of the Virgin and Child. Inscription: AES INCIDIMVS

British Museum. Diameter, 40 mm. Bronze. Cast. [Pl. XXIX.]

Diana, daughter of Giov. Battista Scultore (sometimes called Ghisi), is said to have been born about 1537 at Mantua; she died after 1587. She was well known as an engraver of the school which her father founded, but of which Giorgio Ghisi was the chief representative.

This characteristic portrait is by the same medallist as the medal of Diana's husband, Francesco Volterrano (see No. 53).

The design which the hand is engraving on the copper (AES for AERI!) vaguely resembles some of Diana's own designs, but with so common a subject it would be absurd to pretend to identify it.

Armand, i, 287, 3. *Numismatic Chronicle*, 1902, p. 60.

GIROLAMO MISERONI

55. *Obv.* Bust of Miseroni to left, bearded, wearing dress with falling collar. Inscription: IERONIMVS MISERONVS A 42 and below (?) BOM

Rev. In a landscape with trees, a female figure being changed into a tree; seated on the left, with right hand extended towards her, a satyr with a crook. Inscription: SI DEVS PRO ME

Parma. Diameter, 62 mm. Cast. [Pl. XXIX.]

Girolamo and Gasparo Miseroni (also written Misuroni and Misceroni) are mentioned by Vasari, in his life of Valerio Belli, as Milanese engravers. He praises among their works especially two tazze of crystal made for Cosimo I, and two vases of bloodstone and lapis-lazuli respectively; these are still in the Uffizi gem-room. There were many other artists of the name of Miseroni. Morigia tells us that Girolamo (who was a pupil of Trezzo) had three sons: Giovanni Ambrogio (who was working at least as early as 1589, when he engraved a ruby which was sent to Rudolph II); Ottavio (who was in the service of the same Emperor); and Giulio, who died in 1593. All three were crystal engravers. It has been said (by Sandrart) that Girolamo was himself employed by Rudolph II, but whether he actually crossed the Alps, or only sent his productions, is not recorded. The Austrian archives contain many documents relating to various artists of the name of Miseroni, but this Girolamo does not, so far as I know, occur among them. For it would seem that he is quite a different person from the man of the same name who was Schatzmeister at Prague, and made an enormous table-piece comprising five crystal goblets, about two ells high. This is described as the work of Hieronymus Miseroni in an inventory of the imperial treasure-chamber in Vienna, dated 1677. This Miseroni has been identified with Vasari's; but the same inventory says that the artist's son was still

living in 1677, and the piece itself bears the name of Ferdinand III and the date 1653. Even if this date is not that of the original making of the piece, a man whose son was living in 1677 can hardly have been famous enough to have been mentioned by Vasari (whose second edition is dated 1568) or to have had a son who had attained some repute as an artist in 1589.

Our medal can hardly be much later than 1575, for, though no signature is visible on the cast¹ from which this illustration is made, Armand detected on the original at Parma the signature BOM. This means Andrea Cambi, called *il Bombarda*, a Cremonese goldsmith and medallist who is known to have been working from about 1560 to 1575.

On the reverse is represented a metamorphosis; but whose? Neither Daphne nor Syrinx seems to be intended.

Morigia, *La Nobiltà di Milano* (1595), p. 291. Sandrart, *Teutsche Academie* (ed. 1774), vii, p. 377 f. Armand, iii, 96 *F. Jahrb. d. Kunsthist. Sammlungen des allerh. Kaiserhauses*, xx (1899), *Urkunden*, p. cxciij, f. 5 v.

PIETRO FERABOSCO

56. *Obv.* Bust to right, with long beard, wearing small ruff. Inscription: PIETRO FERABOSCHO s(acrae) · c(aesareae) · M(aiestatis) · ARCHIT(ectus) · 1575 and below, AN · AB

Rev. An ox walking right, bearing a yoke; to right and left, trees (engraved). Inscription: VSQVE QVO.

Vienna. Diameter, 48 mm. Cast. [Pl. XXIX.]

Pietro Ferabosco (Petrus Ferrabosco de Layno as he is called in a document of 1556) was born in 1512 or 1513 and entered the service of the Austrian court in 1544 or 1545 as architect and engineer and also as painter. He served his masters faithfully until he was pensioned off in Dec. 1588. Ferdinand I knighted him in 1556. He was entrusted with

¹ Obtained for me with infinite pains by Commendatore Francesco Gnechi, with the kind permission of the Director of the Parma Museum.

various important buildings and fortresses, such as the castle at Vienna.

Chronology makes it impossible to identify him with the man of the same name, said to be a native of Lucca, who worked as a painter in Portugal as late as 1616.

Armand, i, 271, 18. Numerous documents published in the *Urkunden of the Jahrb. d. Kunsthist. Sammlungen*, Vienna; especially vol. v. No. 4287; XI, No. 6482; XV, Nos. 11665, 11667.

ANTONIO ABONDIO THE YOUNGER

57. *Obv.* Bust of Abondio to left, bearded, with small ruff, doublet and gown. Inscription: · ANTONIVS · · ABBONDIO ·
Without reverse.

British Museum. Diameter, 45 mm. Lead. Cast. [Pl. XXIX.]

Antonio Abondio the Younger was of Lombard, perhaps Milanese, origin. He was born in 1538 and died on 22 May 1591. Best known as a medallist and modeller in wax, he also worked as a sculptor and painter. In or before 1566 he went to Austria, where he was employed by the court, and did more than any other Italian medallist to influence the style of the local artists. His portrait is known not only from this medal but from an engraving by Martin Rota, made in 1574 and representing him in his thirty-sixth year.

The medal lacks the quality of Abondio's own work, which is always extremely accomplished. It is, therefore, probably from the hand of a pupil. A not unfavourable example of the master's own delicate characterization is the portrait of the medallist Jacopo Nizolla da Trezzo (No. 52).

The portrait seems to represent a man of hardly more than forty years, and may therefore have been made about 1570-80.

Armand, i, 267, 1 (the reading "Abbondius" is apparently an error).

FEDERIGO ZUCCHERO

58. *Obv.* Bust to right, bearded, wearing ruff, doublet, and mantle over left shoulder; incised on the truncation, P.
Inscription: FEDERICVS ZVCCARVS · 1578 ·

Rev. Longitudinal section of the cupola of the Duomo at Florence. Inscription: TENP(ore) FRANC(isci) MED(icis) MAG(ni) DVX (*sic*) ETRVRIÆ PINSIT

British Museum. Diameter, 51 mm. Bronze. Cast. [Pl. XXX.]

59. *Obv.* Bust to right, bearded, wearing ruff, doublet, mantle over left shoulder, and medallion on chain. Inscription: FEDERICVS ZVCHARVS

Rev. The high altar of San Lorenzo in the Escorial. Inscription: PHILIPPO II ARAM MAX(imam) IN AEDE R¹. LAVR(entii) MART(yris) PICT(uris) EXORNAT and across the field MD 88

British Museum. Diameter, 61·5 mm. Bronze. Cast. [Pl. XXX.]

These two medals represent Zucchero (who was born in 1542 or 1543) at an interval of ten years, the earlier (by Pastorino of Siena) at the age of about thirty-five. The reverse of the earlier describes him as the painter of the frescoes in the cupola of the Duomo at Florence, which Vasari had begun in 1572. The three hundred and more figures, with which he completed the defacement of Brunelleschi's cupola, were, he boasted, over fifty feet high, and that of Lucifer so enormous that the others looked like infants beside it. The derision which these productions excited at the time in the mind of competent critics did not, however, spoil the painter's market. Thus about 1586 he went to Spain, summoned by Philip II to decorate the church of San Lorenzo in the Escorial. Despite the fact that Philip

¹ Is this R a mistake for B(eati)? It is so read by Armand, but the letter is clear on the British Museum specimen.

was so deeply disgusted with the result that he dismissed Zucchero with a solatium, and commissioned Pellegrino Tibaldi to repaint most of the pictures, the irrepressible artist had his work commemorated on the reverse of the second medal here illustrated. This representation of the high altar of San Lorenzo indicates in relief the sculptured portions of the retablo, viz., the Crucifixion at the top, with statues of St. Paul and St. Peter flanking it, and the niches with saints at the sides. The spaces occupied by the paintings are left blank in the medal. Possibly the medallist, whoever he was, saw in this vacancy a significance which would certainly not have been apparent to Zucchero himself.

On this medal, he is wearing a medallion with a bust on it, which cannot be made out. It may be one of the two (a medal of Philip II in the style of Gianpaolo Poggini, and a medal of some cardinal) which he wears in his own portrait of himself, which is in the Uffizi (Pl. XV).

Armand, i, 210, 135; ii, 271, 25.

ALESSANDRO VITTORIA

60. *Obv.* Bust to right, with short curly hair and beard, wearing mantle knotted on right shoulder over coat. Inscription: · ALEXANDER · VICTORIA · SCVLPTOR ·

Rev. See No. 61.

British Museum. Diameter, 55 mm. Bronze. Cast. [Pl. XXX.]

This portrait of the celebrated Venetian sculptor is now, I believe, described and illustrated for the first time, although its existence was mentioned in print as early as the eighteenth century. It may with good reason be attributed to Vittoria's own hand, for it is closely allied in treatment to medals which are signed by or with more or less certainty attributed to him.

Vittoria was born at Trent, and came to Venice in 1543. He became in sculpture the most important of Jacopo San-

sovino's pupils, so far as output was concerned; but apart from some effective portrait-busts, his quality as a sculptor is not high. The bust of Jacopo Sansovino is characteristic of his style (see Pl. XIII).

BERNARDINO INDIA

61. *Obv.* See No. 60.

Rev. Head to left, with short curly hair and beard, undraped. Inscription: BERNARDINVS · INDIVS · PICTOR · V (eronensis) ·

British Museum. Diameter, 55 mm. Bronze. Cast. [Pl. XXX.]

There can be little doubt that this rare medal is the work of the sculptor Alessandro Vittoria, whose own portrait serves as obverse (No. 60). Julius Friedländer's suggestion that it might be by Giulio della Torre is due to some extraordinary lapse of judgment, seeing that Giulio was not working after about 1540, while India belongs to the second half of the century. Friedländer only knew the medal from an eighteenth-century engraving.

India was born about 1535 at Verona and worked chiefly in that city; there are pictures of his recorded with the dates 1579 and 1584.

Armand, ii, 274, 5. Friedländer, p. 112, No. 20.

ALESSANDRO ALLORI

62. *Obv.* Bust to right, with short beard, close-cropped hair, doublet and small ruff. Inscription: ALEXANDER ALLORIVS FLOR(entinus) · 1581 ·

Without reverse.

British Museum. Diameter, 51 mm. Lead. Cast. [Pl. XXX.]

This medal, hitherto apparently unpublished, represents Allori at the age of about forty-six, since he was born in 1535. A portrait of Allori, said to have been painted by

himself, is in the Uffizi, and represents a youth of about eighteen or nineteen years, facing; it is hardly possible to make a comparison with the profile portrait of the much older man on this medal.

The medal is unsigned, but is fairly good Florentine work of the kind for which Pastorino of Siena set the fashion, though certainly not by him.

DOMENICO FONTANA

63. *Obv.* Bust of Fontana to right, bearded, wearing doublet and ruff; on the truncation, M Inscription: DOMINICVS · FONTANA · AMELINO · NOVOCOMEN(sis) · AGRI ·

Rev. Obelisk; across the field, inscription: CESARIS OBELISCVM MIRAE MAGNIT(udinis) ASPORTAVIT ATQVE IN FOR(o) D(ivi) PETRI FELICITER EREXIT AN(no) D(omini) MDLXXXVI

British Museum. Diameter, 39 mm. Bronze. Struck. [Pl. XXX.]

64. *Obv.* Bust of Fontana to right, bearded, wearing ruff, and chain with medallion. Inscription: · DOMINIC(us) · FONTANA CIV(is) · RO(manus) · COM(es) · PALAT(inus) · ET EQ(ues) AVR(atus) ·

Rev. Obelisk. Inscription: EX · NER(ONIS) CIR(CO) TRANS- TVLIT ET EREXIT IVSSV XYSTI QVINT(i) PONT(ificis) OPT(imi) MAX(imi) and (in exergue) 1586

British Museum. Diameter, 38·5 mm. Bronze. Struck. [Pl. XXX.]

Both these medals are of the year 1586, in which the celebrated architect Fontana erected the first obelisk in the Piazza of St. Peter's; or, at any rate, that is the event which they commemorate. The second medal is unsigned; its author, whether he be Domenico Poggini, as Milanesi suggests, or some one else, is a much better medallist than "M," who signs No. 63, a dry and lifeless production.

A portrait closely resembling that on No. 64, to make which, it would seem, the die of that medal had been re-

worked (and spoilt in the process), was afterwards used in combination with a reverse commemorating all the four obelisks, with which Fontana is associated, and dated 1589. The three other obelisks are those of the Lateran, of the Piazza del Popolo, and of S. Maria Maggiore.

A very lengthy account of Fontana's career, especially in connexion with the obelisks, is given by J. A. F. Orbaan in his "Sixtine Rome" (1911). Fontana's portrait, engraved in 1589 by Natale Bonifazio of Sebenico, appears as the title-page of his work on the transportation of the obelisk, printed in 1590.

Armand, i, 293, i; ii, 263, 6, 7; iii, 296 a.

GIOVANNI BATTISTA DELLA CROCE

65. *Obv.* Bust to left, bearded, wearing gown over doublet with falling collar. Inscription: IO(annes) · BAPT(ista) · A · CRUCE · MED(iolanensis) · SER(enissimi) · SAB(audiae) · D(ucis) · GEMMARIVS

Without reverse.

British Museum. 61.5 × 51 mm. Lead. Cast. [Pl. XXXI.]

A very finished portrait of a Milanese jeweller of some repute in his time. He appears also to have worked as an architect. Morigia, writing in 1595, says that he had long served the Duke Emanuele Filiberto as jeweller, and was still the valued servant of the Duke Charles and his wife the Infanta Caterina. The same authority praises particularly a palace built by him just outside Turin. It seems probable that he made the body of the casket, now in the Escorial, which the Duchess of Savoy gave to the Infanta Isabella about 1592; but the rock-crystal plaques which decorate it are supposed to be the work of other artists.

Gaetano Milanese, quoted by Armand, suggests that the medal may be by Giambattista himself. There is no reason, so far as we know, why it should not; but the reason why

it should, to wit the fact that Giambattista was a jeweller and goldsmith, is, if obvious, a little futile.

A specimen of this medal at Vienna, to judge from the illustration in the *Trésor de Numismatique*, appears to be cast from the British Museum specimen here illustrated, since it seems to have exactly the same defects, and the British Museum specimen is undoubtedly old.

Paolo Morigia, *La Nobiltà di Milano* (1595), p. 295. *Trésor de Numismatique*, Méd. ital. (1834), ii, pl. 38, 5. Armand, ii, 173, 1; iii, 232 a. Bonnaffé in *L'Art*, vol. 43, pp. 170 f.

LAVINIA FONTANA

66. *Obv.* Bust to left, wearing coif with lappet, and stiff bodice. Inscription: LAVINIA FONTANA ZAPPIA PICTRIX · 1611 and, on a label below, ANT · CASONI

Rev. Lavinia seated working at an easel, her hair fluttering wildly. Inscription: PER TE STATO GIOIOSO MI MANTENE and, below, compasses and square.

British Museum. Diameter, 67 mm. Lead. Cast. [Pl. XXXI.]

Lavinia, the daughter and pupil of Prospero Fontana, belongs to the Bolognese Mannerists; and the absurd reverse of her medal, with its affectation of fine frenzy, seems not out of keeping with that school. She was born in 1552, and worked for some time in Rome, where she married Zappi. She died in 1612. Antonio Casoni, a medallist of no great merit, seems to have been working at Bologna as early as 1592. He died in 1634.

ARTEMISIA GENTILESCHI

67. *Obv.* Bust to right, the hair tied with a riband at the back, wearing pearl necklace, and scarf over lace-edged bodice. Inscription: ARTEMISIA GENTILESCA PICTRIX CELEBRIS

Without reverse.

Berlin. Diameter, 54·5 mm. Bronze. Cast. [Pl. XXXI.]

Artemisia Gentileschi, the daughter and pupil of Orazio Lomi or Gentileschi of Pisa, was born in 1590¹ and died in 1642. She worked long in Naples, but accompanied her father for a time to England.

The medal, to judge by Artemisia's apparent age, must have been made about 1625-30.

Her style was formed on Guido Reni and Domenichino. Lanzi praises her portraits more than her subject pictures. The likeness which we have of her suggests an enthusiastic, if somewhat untidy mind. It is an able and expressive portrait, but, so far as I know, has not been attributed to any known medallist. A painted portrait of herself is at Hampton Court.

H. Walpole, *Anecdotes of Painting*, ed. Wornum, ii, p. 11. H. A. Mueller, *Allgem. Künstlerlex.* (1896), ii, p. 31.

¹ According to H. A. Mueller, *Allgem. Künstlerlex.*, vi (1906), p. 104, she was born in Rome and died in London.

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- VERONA, S. M. della Scala
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- VIENNA, Imperial Schatzkammer
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- WEIMAR, Goethe-Sammlung
Gentile Bellini, 38.

PLATES OF
MEDALS



1. LEONE BATTISTA ALBERTI



LEONE BATTISTA ALBERTI



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4. ALBERTI 5, 6. PISANELLO 7. AVERLINO



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GIOVANNI BOLDÙ



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10. LYSIPPUS
11, 12. CANDIDA

13, 14. GENTILE AND
GIOV. BELLINI



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15. FR. FILARETE

16. LANCIOTTI

17. BRAMANTE

18. GAMBELLO



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19. GIOV. CAROTO

20, 21. GIULIO DELLA TORRE



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22. G. M. POMEDELLI
23. G. P. CRIVELLI
24. 25. V. BELLI

26. RICCIO
27. INNOC. DA IMOLA
28. CAVINO
29. GIULIO CLOVIO



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37. FR. SANGALLO 38. GIOV BATT. CASELLI 39. SOPH. ANGUSSOLA



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40a



40b



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40, 40a, 40b. MICHELANGELO 41, 42. LOMAZZO
43. GIR. FIGINO 45. AL. ARDENTI



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44. ALF. RUSPAGIARI

46. ANDREA FOSCO



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47. JAC. SANSOVINO 48. TIM. REFATUS 49. BERN. CAMPI
50. GIORGIO VASARI 51. JAC. PRIMAVERA



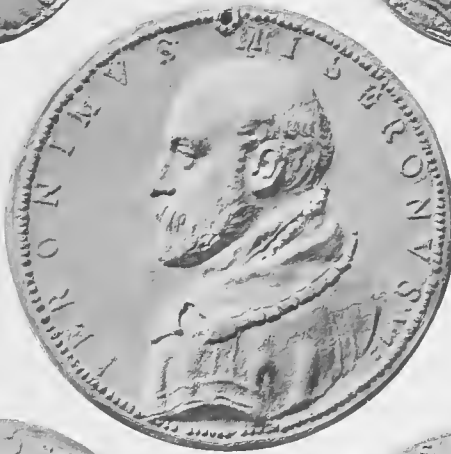
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52. TREZZO 53. FR. VOLTERRANO 54. DIANA SCULTORE
 55. GIR MISERONI 56. PIETRO FERABOSCO 57. ANT. ABONDIO



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63



64



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58, 59. FED. ZUCCHERO 60. VITTORIA 61. INDIA
62. ALLORI 63, 64. DOM. FONTANA



65



66



67

65. GIOV. BATT. DELLA CROCE 66. LAVINIA FONTANA
67. ARTEMISIA GENTILESCHI



Berlin and London

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